Saturday 16 May 2015

Amateur Photographer

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Tamron 15-30mm
Tested: the world's first stabilised, f/2.8 full-frame wideangle zoom

The **10 Commandments** of **wildlife photography**

Three top photographers reveal the essential things you need to know

FULL TEST

Canon EOS M3

Is this the CSC **Canon** should have made to start with?

A **new look** at **architecture**

Why simplicity is the key for images with impact

LOCATION GUIDE **Mark Bauer** recommends a favourite corner of Wiltshire

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COVER PICTURE © RICHARD PETERS

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Regulars

3 7 days
18 Inbox
34 Reader Portfolio
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55 Technical Support
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7days

A week in photography

From the first doodles with a pencil to a finished product arriving in a shop, it can take years to design and manufacture a camera. If you are starting a new range, the planning and development stages are critical. Designers must look at trends, develop new technologies and predict what the competition will be doing in a few years' time. Most importantly, the camera has to live up to the expectations of you, the demanding enthusiast photographer.

Arguably, Canon got its EOS M compact system camera wrong. The company's first attempt at a CSC was clunky, slow to autofocus and seemed a couple of years behind the competition. The follow-up, the EOS M2, was only released in Asia and the original EOS M camera was last on sale for as little as £199. On pages 42-47 we test the EOS M3 and find out whether Canon has finally caught up with the competition. **Richard Sibley, deputy editor**

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ONLINE PICTURE OF THE WEEK

© PATRICK TROMBLY

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Death Valley by Patrick Trombly

Canon EOS 650D, 18-55mm, 1/160sec at f/13, ISO 100

This image of Death Valley in California, USA, was uploaded to our Flickr page. 'I am a travelling sound guy and drummer, and I had shows in the area,' says Patrick. 'I found myself with a rare day off and a friend had recommended that I venture out into the valley to have a look around. Luckily, I always carry my camera with me. As I pulled into one of the turnouts, the horizon just grabbed my eyes. All the textures and unique layers of desert colours against the vibrant blue sky looked like an alien planet to me. I got set up and took three exposures before I moved on. It was only later, when I got back to my hotel, that I discovered the image I had captured. I thought it was beautiful.'

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Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.
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NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Weston shocker

A man who appeared on a US version of *Antiques Roadshow* was stunned to learn that four Edward Weston prints that had been languishing in a box at home are worth more than $250,000. 'It was interesting to hear the history behind the photographs,' said Andrew, owner of the 1930s prints that had been in his family for more than 50 years.

Hondros winner

© KEVIN FRAYER

Canadian photographer Kevin Frayer has won the fourth annual Getty Images and Chris Hondros Fund Award, and receives a grant of $20,000 for his documentary work. The award is named in honour of photojournalist Chris Hondros, who was killed in Libya in 2011.

Baltimore shots

An amateur photographer's incredible black & white documentary photos of the Baltimore riots in America have reinforced the power of citizen journalism, by scooping professional photojournalists in reporting on the event. 'Guess I'm a real photographer now,' wrote Devin Allen on his Twitter account, as he was besieged by the world's media.

©DEVIN ALLEN

Devin Allen's Twitter account @DVNLLN

Leica on location

© LEICA

Leica has announced a series of workshops where students are loaned a Leica for the course. The first is a four-day event in Provence, France, in May, called Travel with Jules. Visit www.travelwithjules.co.uk/experiences/leica-location.

Contemporary stars

Getty Images has revealed its shortlist of 20 young contemporary photographers as part of a new competition to find the stars of the future. The Next Photographer Award is organised by Getty in a tie-up with Design and Art Direction, a body that aims to promote excellence in design and advertising. To view the images, visit www.dandad.org/en/next-photographer-award.

© FLORIAN MAAS

© CHRIS PACKHAM

WEEKEND PROJECT

Photograph your car

Whether you have a gorgeous classic, a hot hatch or a family runaround, why not try to shoot your car in a style that wouldn't look out of place in a glossy car magazine? Take a look at a few car magazines for inspiration and try to deconstruct why they work so well. Think about the angle and framing, focal length used, location and if they've captured that feeling of speed. Before you set off with your camera and car, though, make sure it is spotlessly clean – even the best Photoshop retouching can't clean a grubby car, while you'll need an insured friend free to do the driving. And think where you're going to shoot as well: avoid busy roads, opting for quiet country lanes towards the end of the day that are dappled in warm evening light.

1 The obvious place to start is with a panning shot. Experiment with shutter speeds and, to help, ask someone to drive the car past you relatively slowly. Also, set yourself as far back from the road as possible.

2 For static shots, get down low to add drama and use a telephoto lens to compress perspective. Think about the angle and try to get a pleasing and balanced front three-quarter shot, maybe tilting the camera a little.

BIG picture

Chris Packham exhibits work at the World Land Trust Art Gallery

While many of us know Chris Packham as a wildlife presenter, others will know him as a keen photographer. Photographs by Chris Packham are a special feature of Watching Spring: a Celebration of the Season, an exhibition at the World Land Trust Art Gallery in Halesworth, Suffolk. The World Land Trust Gallery specialises in wildlife and landscape artworks, so it's a fitting home for such a well-known naturalist. Chris's new book *100 Things That Caught My Eye* will be on sale in the gallery during the show. It's worth noting that Watching Spring also features original works by AP contributor David Tipling.

The exhibition runs until 20 June. For more information visit www.worldlandtrust.org.

Words & numbers

> If each photograph steals a bit of the soul, isn't it possible that I give up pieces of mine every time I take a picture?

Richard Avedon
American photographer
(1923-2004)

16.8%
Increase in demand for superzoom compacts in the UK in March 2015, compared with the same month last year

SOURCE: GFK

3 Dedicated boom arms allow you to attach a camera to the car, so you can capture (triggering the camera remotely) close-up shots while the car's moving. Even 5mph is enough – the arm can be removed in Photoshop.

4 Don't just think about shooting the whole car, either. Look to pick out those little details on the body as well as the interior. A 50mm fast prime lens on a full-frame body is perfect for isolating these elements of the car.

© PHIL HALL

Boom arms can produce striking results

The design of the M Monochrom is based on the M-P (Type 240)

Leica unveils updated M Monochrom

LEICA has announced the M Monochrom (Type 246), an updated version of its black & white-only rangefinder camera. Whereas the original M Monochrom was based on the M9 with its 18MP CCD sensor, the new model is based on the latest M-P (Type 240) that uses a 24MP full-frame CMOS sensor. The Type 246 has an identical body design to the M-P, but the sensor has no colour filter array (CFA), resulting in exceptionally sharp monochrome images.

Removal of the CFA means that more light reaches the sensor, and this has a knock-on effect to the sensitivity range, which now covers ISO 320-25,000. Leica says that dynamic range is also improved, and recorded in the 14-bit DNG raw files.

The rear 912,600-dot LCD uses a 'sapphire-crystal' glass cover with anti-reflective coatings. Continuous shooting is available at 4fps, thanks to a 4GB buffer and Leica's Maestro processor.

As the sensor has no colour sensitivity at all, contrast control requires on-lens coloured filters, just as with black & white film. Leica will be releasing its own yellow, orange and green filters in 39mm and 46mm sizes to go with the M Monochrom.

The camera has live view, with 5x and 10x magnified views, plus a peaking display for critical focusing. This outlines high-contrast edges in red, which stands out nicely against the monochrome image. The camera also has a port for the optional EVF-2 viewfinder, as used by the Type 240 (and the same as the Olympus VF2).

The M Monochrom also allows full HD movie recording, and while it has no built-in microphone socket, one can be added via an adapter that slots onto the accessory shoe. Unfortunately, you can't use the EVF and microphone adapter at the same time.

The camera is finished in a discreet matt-black finish, with no Leica red dot. New versions of Leica's 50mm f/1.4 and 35mm f/2 lenses will be available in the same finish to match. All the same accessories as the M (Type 240) can be used, including the optional handgrip that has built-in GPS and allows tethered studio shooting.

The M Monochrom (Type 246) will go in sale in mid-May, priced £5,750.

The optional EVF-2 viewfinder can be attached

'Sapphire-crystal' coating prevents LCD reflections

Superzooms and compacts buck the trend

PREMIUM compact cameras and superzoom models continue to boom amid a general decline in camera sales.

According to GfK figures, UK sales of premium compacts rose 24% in value from January to March 2015, compared to the same period last year. Unit sales grew 9.1%.

Demand for compact cameras with 20x zooms and above rose 7.5% and 11.1% in value and volume terms respectively. In March alone, unit sales of superzoom compacts increased 16.8%.

The growth came as overall demand for digital cameras fell 16.8% from January-March, compared to the same period in 2014.

SLR sales dropped 8.5%, while CSC sales dropped 7.6% and 5.2% in volume and value.

The total value of the UK photographic market fell 8.1% in March, compared to March 2014.

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DSLR-quality photos in next Apple iPhone?

APPLE has acquired a technology company that develops cameras it claims will lead to DSLR-quality images in smartphones.

According to a report in *The Wall Street Journal* (WSJ), and reported elsewhere, Apple paid around $20m for LinX Computational Imaging Ltd.

Apple and LinX had yet to respond to requests for comments when contacted by *Amateur Photographer*.

In April, Apple appeared to neither confirm nor deny the reports, telling the WSJ that it 'buys smaller technology companies from time to time'.

Meanwhile, in a statement on its website, LinX says: 'Utilising

state-of-the-art multi-aperture imaging technology that combines innovative image processing, advanced sensor and optics technology, our cameras set new standards for image-quality parameters such as low-light performance, HDR, refocusing, colour fidelity, shutter lag and more...

'LinX cameras are significantly smaller than any camera on the market today, leading the way to DSLR performance in slim handsets. The LinX cameras not only capture 2D images, but also acquire very accurate depth information of the complete scene.

'We allow apps to freely use the 3D information captured by our camera to achieve amazing new features such as the ability to refocus an image after it has been captured, measurement of the true dimensions of objects and 3D object modelling...'

Boxing image is a knock-out

AN AMATEUR photographer has beaten hundreds nationwide to win Skipton Building Society's Grassroots Giving photography competition.

Angela Baker, a deputy head teacher from Hull, won the title with an image taken at the Stevie Smith Boxing Academy, earning her a £200 gift voucher and national exposure.

Angela said: 'I really enjoyed the whole process and getting to know members of my local community.

'I'm delighted that my photograph was chosen as the winner and that it will showcase the positive attributes that this and many other community groups have in Hull.'

The contest sought documentary-style photos as part of the Grassroots Giving photography project.

© ANGELA BAKER

Angela Baker's winning Grassroots Photography image

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

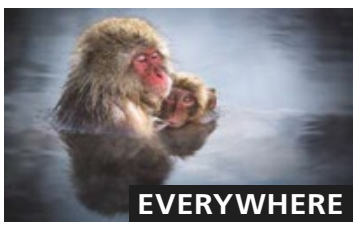
NORTH YORKSHIRE

© MICHAEL TOPHAM

Walkfest North York Moors

Head to the North York Moors National Park next weekend for a series of guided walking tours of the best sights, courtesy of the area's first walking festival. The full itinerary includes a walk specifically for nature and photography.

22-25 May, www.northyorkmoors.org.uk



EVERYWHERE

© JEREMY FRATKIN

Affinity Photo Competition

A cash prize of $1,000 is on offer to photographers who submit an image that has been edited or adjusted in Affinity Photo for Mac. The software is free, so you've definitely got nothing to lose.

Until 31 May, shootheframe.com/affinity-photo

LONDON

© ROBERT GUMPERT

Bridge & Blackwalls

American photojournalist Robert Gumpert presents a limited run of images on a pair of interesting architectural themes – the rust and erosion of London's Westbourne Road bridge, and the 'darkness and decay' of San Francisco, USA.

May 18-23, facebook.com/thebridgeandblackwallsexhibition

LONDON

© DAISUKE YOKOTA, UNTITLED, 2013-2014 © DAISUKE YOKOTA

Abstracts

The five members of photographic collective AM Projects present an exhibition of contemporary abstractions that use a variety of photographic processes and techniques. Explore the possibilities of the medium.

12-25 May, www.copperfieldgallery.com

EVERYWHERE

© DENNIS RAMOS

Epson International Pano Awards 2015

With a prize pool worth $50,000, you'd best get practising your panoramic stitching right away if you want to put something together in time for the Epson Pano Awards' deadline. By the way, the new Lightroom 6 has a new panoramic mode.

Until 26 July, thepanoawards.com

Viewpoint Tony Kemplen

Instant photo gratification was available way before smartphones, says **Tony Kemplen**, as he tries out a Polaroid Spectra using film from The Impossible Project

The 20th century saw many film formats come and go. One or two, such as 127 rollfilm and 110 cartridges, enjoyed a comeback, but perhaps the most surprising revival is that of Polaroid instant film. I say surprising, because for more than a decade instant gratification in the photo department has been available to anyone with a smartphone or digital camera.

So when The Impossible Project, a group of Polaroid enthusiasts, took over the company's old production machinery, it was an act of faith that there would be enough interest to make it viable. Clearly there was, as five years on it now produces several varieties of instant film.

Popular make

Polaroid cameras were extremely common in the 1970s and the run-of-the-mill models don't fetch much. In fact, *McKeown's Price Guide to Antique and Classic Cameras*, values them at '$5 per truckload, delivered'. There were some more sophisticated versions, though, and the Polaroid Image System, known as the Spectra, is one of these. It has a sonar-type autofocus, and switches to allow control over exposure and flash settings.

Mine came with a set of five special-effect filters, such as starburst, a five-image prism and a motion-blur simulator. The camera was in excellent condition, but as the batteries are built into the film cartridge, rather than housed in the camera, there is no simple way of testing it, short of actually putting film in it.

The first thing you need to know about using this type of film is that, when it emerges from the front of the camera, it's still sensitive to light, so cover it immediately otherwise your pictures will be bleached out. Later films had an opacifying layer to keep the light out.

Detail of Sheffield's 'Cheesegrater' car park shot with PZ 600 Silver Shade film

BOTH PICTURES © TONY KEMPLEN

Instant film doesn't come cheap. I used The Impossible Project's PZ 600 Silver Shade, which is a monochrome emulsion, giving a sepia-toned image in a chocolate-brown border. The current price for this film is around £17 for eight prints, which at least makes you think very carefully about subject and composition.

With hindsight, it may have been overkill to use the five-way prism on this already visually busy subject, Sheffield's iconic 'Cheesegrater' car park (see above), but the glitch with the spreading of the chemicals does lend it something of the Hammer horror film. You can also see smears of the chemicals on the edge of the mount, so these newly produced films are not yet perfect.

In fact, mine gave up the ghost after only six photos, and two of these had the same glitch. I think I'll be sticking to conventional films for the time being.

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at **52cameras.blogspot.co.uk**. You can also see more photos from the Polaroid Image System at **www.flickr.com/tony_kemplen/sets/72157631145891116**

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

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New Books

The latest and best books from the world of photography. By Oliver Atwell

© CHARLES FRÉGER

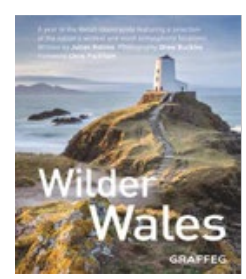
Portraits in Lace: Breton Women

by Charles Fréger, Thames & Hudson, £24.95, hardback, 264 pages, ISBN 978-0-50051-799-4

CHARLES Fréger's previous book, *Wilder Mann* was one of my favourites of 2012. Fréger travelled throughout Europe and documented people wearing the skins of the 'savage' (fox, stag, boar) during masquerades that stretch back centuries. In *Portraits in Lace*, Fréger once again finds a set of individuals observing archaic customs in the modern world. He travelled to the isolated villages of Brittany in France and found women attempting to revive the centuries-old costume traditions of their ancestors. These 'Celtic circles' participate in summer festivals and work hard to create the centrepiece of their 1850s costumes – elaborately constructed headdresses. These young feminine Breton folk revivalists stand in stark contrast to the wild masculinity of Fréger's previous project and, as such, add a gentle and warm balance to his growing body of work. *Portraits in Lace* is a wonderful project. ★★★★★

Wilder Wales

by Julian Rollins and Drew Buckley, Graffeg, £20, paperback, 192 pages, ISBN 978-1-90982-307-5



THE UK may be small, but it is host to a number of the most stunning locations you will ever set eyes on. This may sound obvious, but it's worth bearing in mind the next time you're trying to scrape together some savings to fly off to Iceland. Wales is home to some absolutely captivating locations, and in this book writer Julian Rollins and photographer Drew Buckley take you on a grand tour of the country. Rollins' lovely text is an endlessly readable and almost narrative-driven travel guide, while Buckley, a photographer we've featured before in *AP*, excellently draws out the spirit and atmosphere of the locations. It's a book full of essential information and acts as a fitting inspiration if you're looking to get out there into the wild with your own camera. ★★★★½

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Andrew Mason
Andrew Mason is a full-time professional nature photographer. His work is widely published and has been used in books and magazines, and by corporate and government clients.
www.andrewmasonphotography.co.uk

Less glamorous animals, such as these fighting blackbirds, shouldn't be overlooked, as there can be a striking shot to be had. It can also help improve your skills for the future

10 Commandments of Wildlife photography

Three **top wildlife photographers** share their **expert tips and techniques** gleaned over many years of working in the field capturing a range of creatures

1 Don't get starstruck

It's human nature to get a little starstruck now and again, as I did when I realised that I was sitting next to actress Keira Knightley in a restaurant! It is understandable that most wildlife photographers will have certain animals, such as lions, tigers and bears, high on their wish list of subjects. However, there are not many photographers who are fortunate enough to be able to spend a great amount of time working with such animals. For most, the opportunity to photograph them will probably be a once-in-a-lifetime experience.

While these star animals make great subjects to photograph, less glamorous animals should not be overlooked. Wildlife photography is the product of many factors, principally content and light. A star animal in the viewfinder does not guarantee a great image – a bad image of a lion is still a bad image. Many animals that are frequently overlooked are easy to access for little or no cost. For example, blackbirds are photographically an unremarkable little bird and are frequently ignored in preference to other, more colourful birds, such as kingfishers. A few winters ago, during a period of prolonged cold weather, food became scarce for many of the animals in the area where I live. This resulted in a larger than usual number of animals, including blackbirds, congregating at a feeding station near my home.

With the access road to the feeding station closed, the number of visitors putting food out was limited and as soon as any feed was put out for the birds, the blackbirds would descend on it. Desperate for food, fights would frequently break out between the blackbirds (see image above). This action, coupled with the wintry conditions, elevated these unremarkable birds to A-list status.

ALL PICTURES THESE PAGES © ANDREW MASON

When shooting in harsh conditions, make sure you protect your gear. After each day's photography, check and clean it, removing dust and dirt

2 Look after your gear

Shooting in harsh environments places great demands on equipment. Having your camera kit fail for whatever reason can result in lost images from encounters that may never be repeated. Even if the problem occurs in the UK it will take days, if not weeks, for repairs to be completed. Simple precautions and maintenance can go a long way to prevent avoidable problems and allow you to keep shooting. A second backup body and doubling up on key focal lengths (teleconverters and a cropped-sensor/high-resolution DSLR on shorter telephoto lenses can replicate longer focal lengths) can be used if the primary camera and lens fail.

Carrying a DSLR with a super-telephoto lens attached to a heavy tripod on your shoulder for anything other than short distances, and especially off the beaten track, is not only uncomfortable, but also risks damaging your gear and injuring you. A small maintenance and repair kit with a multi-tool, Allen keys, gaffer tape and superglue will fix most minor issues.

Protect equipment when photographing in harsh environments, such as prolonged exposure to rain, snow, salt water and dust. Avoid changing lenses or teleconverters in these conditions. Doing so can result in expensive professional cleaning, at the very least. Water that penetrates and then freezes can jam camera and lens controls – and tripod legs. Rain and dust covers are a simple and relatively cheap way to protect equipment in these conditions, and some manufacturers make insulated versions for extreme cold weather. Plastic bags and old pillowcases are cheaper alternatives.

Be careful when taking equipment between areas of contrasting temperatures and humidity – acclimatise equipment inside a sealed camera or plastic bag to prevent condensation from developing inside camera gear.

3 Watch the background

The background in a wildlife image is just as important as the subject you focus on. The colour and brightness of the background and how much of it is in focus relative to the subject will affect the image. These factors can be used to create harmony or tension within an image, and can also be used to isolate or include an animal in its environment. The focal length of the lens used, aperture selected and the relative distances between the photographer, subject and background all affect how the background is rendered in a photograph.

Distracting elements can ruin an otherwise good image, as the eye will be drawn away from the subject. To avoid this, scan the viewfinder for any distracting elements when composing a shot, especially the edges. Pay particular attention to any spots of conflicting colour and any vegetation that appears to grow out of the subject's head or any other part of its body!

When composing an image, where possible and safe to do so, do not simply choose the first spot you see and stand still. Try moving position relative to the subject and the background. Small changes in position can make critical improvements in the composition of an image and eliminate any distractions. When using a long focal length, by lowering your position relative to the subject, the in-focus area immediately behind the subject will be hidden and the background will instead be an area that is further away and out of focus. As well as changing position, try different focal lengths and apertures. When evaluating changes, use the depth of field preview function when looking though the viewfinder or make a test image and review it using the camera's live-view function.

When composing an image, such as this shot of a capercaillie, avoid distracting elements and think about your positioning

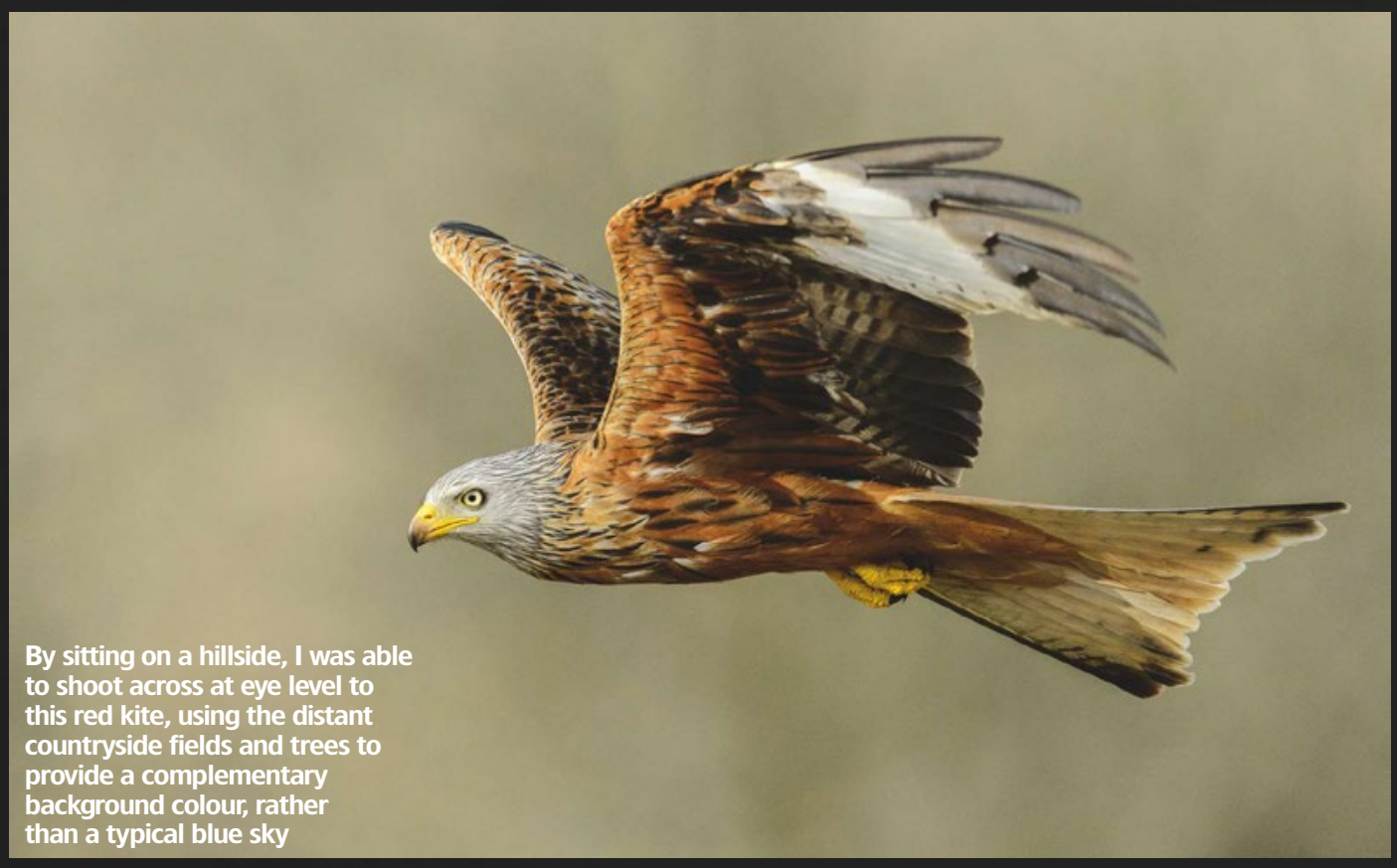
Richard Peters
Richard Peters is a UK-based wildlife photographer whose passion stems from watching natural history documentaries in his youth. Now his photographs and articles are published regularly, and his images have won numerous awards. **www.richardpeters.co.uk**

4 Work the light

Bright, warm light is what most people think of when you say 'good light'. But the truth is, there is no such thing as bad light – bad light to obtain a specific style of photo, yes, but bad light in general, no. By learning what can be achieved with varying lighting conditions, you will improve your chances of coming away from a shoot without a completely empty memory card.

When the light is bright and warm, such as sunrise or sunset, try placing yourself between the sun and the subject for a nice evenly lit scene, or place the subject between you and the sun for some creative backlighting.

However, much more fun can be had when the light is not as bright. Overcast conditions are good for picking out feather and fur detail that would otherwise be lost in more contrasty conditions. This applies to both light and dark-coloured subjects, but be sure to keep an eye on your exposure, as the camera will want to brighten the scene to compensate for the lower light levels. Some underexposure may have to be dialled in manually to achieve the desired results. Very low light can also lend itself well to the use of flash, where you can intentionally underexposure the image, then use a flash gun to light up the subject. This gives a very dramatic feel to the final picture. If you don't have a flashgun, try stopping down your aperture, lowering your ISO and reducing your shutter speed to capture motion in your image.



By sitting on a hillside, I was able to shoot across at eye level to this red kite, using the distant countryside fields and trees to provide a complementary background colour, rather than a typical blue sky

5 Add perspective

One of the best ways to draw a viewer into a photograph is to get your camera at eye-level with the subject. Of course, this may mean getting dirty, as a lot of animals are very small and most often found at ground level, but your images will take on an entirely new look if you do.

You can expand on this viewpoint by using close foreground and distant background elements to surround the subject in a completely out-of-focus palette of colour, or have the ground beneath the subject sharp and in focus, just leaving the background diffused.

But eye level is not all about getting down low to the ground – it's simply a case of getting the right angle on a subject. Often with birds in flight, for example, the easiest image is obtained by looking straight up into the sky at them, but this can produce very unflattering images that lack impact. At best, you'll see the underside of the bird set against a plain blue sky, and at worst, an underexposed silhouette against a plain white, cloudy sky.

Avoid the temptation to photograph birds until they are lower in the air, and all the better if you can get yourself up to a higher vantage point.

Keeping the perch in focus helps to give context to this shot of a jackdaw, while the out-of-focus background keeps the portrait free of clutter

A very bright day is perfect for photographing light-coloured subjects. Exposing for the feathers of this cygnet has naturally underexposed the water, providing a dark backdrop

Roe deer are notoriously tricky to photograph. Most images, such as this one, show that the circle of fear has been breeched, even though a 600mm lens was used to keep a distance

ALL PICTURES THESE PAGES © RICHARD PETERS

6 Be ethical

Wildlife should always be respected. It goes without saying that if obtaining an image results in distress to the subject, the image should not be taken. All animals have a 'circle of fear', and once you are within that, at the very least you will start to affect their natural behaviour and, at worst, disturb them to the point of making them move away. There are also a variety of animals in the UK protected by the Wildlife and Countryside Act 1981, which should be strictly adhered to, especially any subject falling under Schedule 1. If in any doubt, consult the Act to make sure capturing that prized image isn't putting you on the wrong side of the law.

The biggest subject that divides opinion is that of baiting. To an extent, each photographer will have his or her own opinion. Should one animal be sacrificed to another in order to obtain an image? Most would say no, but then others will say it depends on the circumstances, the subject being photographed and the bait being used, and indeed many images out there will confirm those divisions in opinion. Even baiting with food such as seeds and nuts is seen as unacceptable by some, as you are making an animal move to a place of your choosing that it otherwise may not have gone to, in order to photograph it. Again, opinion is divided, but it is important to ensure that any food put out is not bad for the animal and that you do not overfeed, making the animal reliant on your food source.

A small amount of bird food was used to get this pigeon into the pocket of light to capture this image. Without the food, it may not have moved into the right position

David Tipling
David Tipling is one of the most widely published wildlife photographers in the world. His pictures have appeared on hundreds of book and magazine covers, and have been used in various ways – from wine labels to projections in New York's Times Square. **www.davidtipling.com**

Researching your subject will help you get one step closer to capturing your dream image

7 Observe the three Ps

I believe the key to success for a wildlife photographer is the three Ps: perseverance, patience and planning. Unless you get lucky, perseverance will always win out. The more you persevere, the luckier you'll get. I tend to work on one subject at a time and maximise my time in the field. Most recently, I have been focusing on brown hares and each trip I make into hare habitat has the promise of producing new images.

To persevere means you will also have to be patient. You may need to wait long periods between bouts of action, but you must always be ready to react. If you take your eye off the ball you could miss the fleeting opportunity you were waiting for. For example, I have sat patiently, hour after hour, waiting for a dive from a fishing osprey in specifically placed hides. At times the action might be fast and furious, but then hours might go by without a visit. It is imperative to be always peering skywards through the hide, otherwise you might miss a dive that's all over in seconds.

Perseverance and patience can be rewarded by planning. Researching your subject, working out the direction of light, the best time of day and locations will all save time and get you one step closer to capturing those dream images. By planning where to locate yourself for the best light and potential for action, you will help avoid leaving anything to chance.

Follow the three Ps of perseverance, patience and planning to avoid leaving anything to chance

ALL PICTURES THESE PAGES © DAVID TIPLING

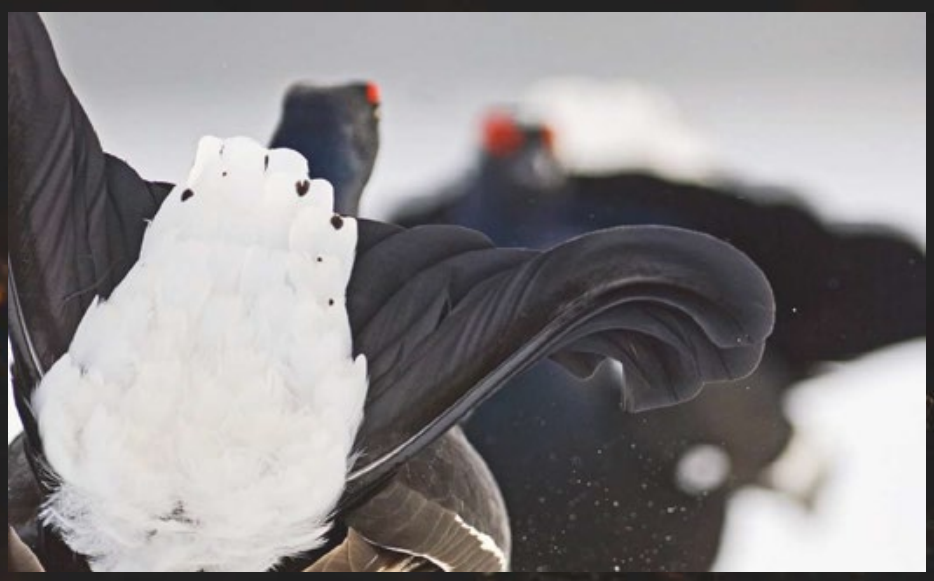
Many species exhibit signals that, once learned, are invaluable in capturing eye-catching shots. This shot of an osprey with a trout was taken in Scotland

8 Learn your subject's behaviour

Knowing what your subject may do at a given time will allow you to react and be in the right place at the right time. This is partly planning but there is no substitute for being out in the field, watching and learning. I cut my teeth as a birdwatcher in the Medway Valley in Kent, and as a teenager I spent hours observing in the field. This has given me a feel for my subjects – an asset I believe has been invaluable in my career. Read as much as you can, and if you have come to wildlife photography through photography then embrace being out in the field.

Animals give vital signs as to what they might do next. It's clearly an asset if you know you are getting too close and in imminent danger of having your subject turn tail and run or fly. Equally, you will be prepared if a subject is about to do something worthy of a good shot. Ducks and swans provide vital clues when they are about to take off – they bob and shake their heads and face into the wind. Similarly, a bird of prey will normally ruffle its feathers before taking to the air.

Birds and mammals have what is commonly referred to as a 'circle of fear'. If you cross a certain distance around them, they will look to flee or simply run or fly away. This can be the difference between a good portrait and a shot of a disappearing rear end. For example, a grazing deer may stop and look your way as you approach, and if it resumes feeding after a pause you might be able to move closer. However, if the deer moves position and keeps staring, chances are it is on the verge of fleeing. Being able to read these subtle nuances in behaviour comes with experience.



9 Never be afraid to experiment

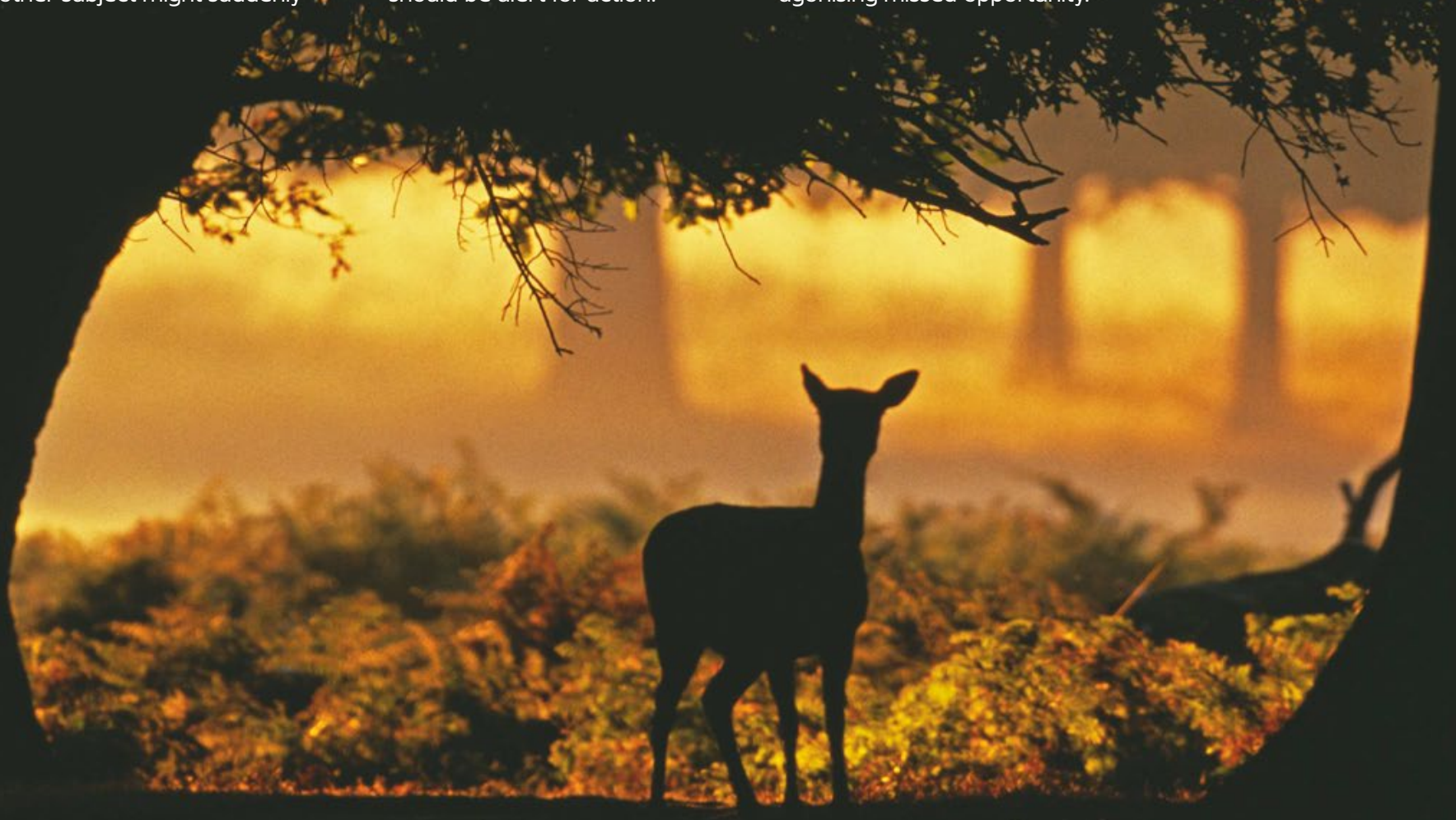
'The judges won't like that'. I have heard this said on numerous occasions referring to camera club competitions, when I've suggested to a client on a workshop to shoot a subject in an abstract way. It seems that many photographers are afraid to experiment, but it's often these images that remain in viewers' minds, so never be afraid to try something different. It is tempting to go for the safe, well-lit, sharp portrait or super-sharp action image, but sometimes shooting motion-blur images or taking part of a subject may result in a more artistic picture.

A few years ago I sat in a hide photographing black grouse lekking (engaging in a mating display). As I peered out at all the males strutting their stuff, I was aware I was creating images that were similar to many I had made before. So I set out to shoot an abstract that would still tell the story of conflict but would be a more artistic interpretation. The result was an image that was Specially Commended in the Wildlife Photographer of the Year competition (left).

10 Be ready for the unexpected

I am always ready for action whenever I am out in the field. My camera is switched on and the correct exposure dialled in so I am able to grab the camera and shoot within a second or two. You never know when an interesting bird or other subject might suddenly appear. Wildlife subjects can sometimes do the most unexpected things, so it's vital to be alert and ready. I have seen many other photographers, as well as myself, miss plenty of shots through doing too much reviewing of images on the back of the camera (chimping) when we should be alert for action.

I like nothing more than being out with my big lens mounted on its tripod over my shoulder ready for anything. I never know what I might end up photographing on any given day, but being ready may mean bagging the potential best shot of the day, as opposed to fumbling around and enduring an agonising missed opportunity.



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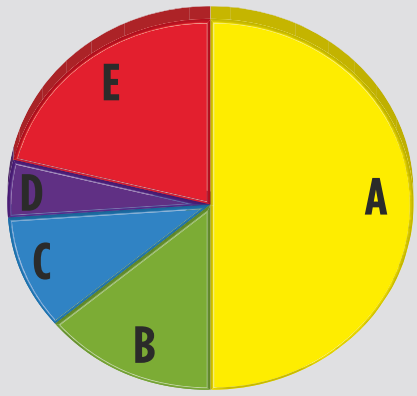

In AP 25 April, we asked...

Would you ever consider buying a converter lens?

You answered...

A Yes, if the quality was good enough	**50%**
B Yes, even if the quality was sacrificed, they are an affordable option	**14%**
C No, I wouldn't accept a drop in quality	**10%**
D No, they compromise on the handling of a lens	**5%**
E No, I simply don't need one	**21%**

What you said

'Yes, in fact I got some just the other day that hook onto a phone's camera lens. The macro adapters get you quite close, but might be a bit mediocre for some'

'Probably never again. I once bought a wideangle converter for a video camera and was very disappointed with the poor-quality results'

'I have a couple. One is a Jessops version that can either be a wide converter or a close-up lens and in either guise it's rather poor. The other is a semi-fisheye video converter, which does quite a reasonable job provided I use it purely as a circular fisheye'

'I've used both front and rear types. Sometimes they're the only fix in an awkward situation. There are some awful specimens of both types out there, although there are also some very good ones. You won't know which is which until you take pictures with them'

'Yes, if they let me do something I couldn't easily do otherwise, at reasonable quality'

This week we ask

If you have a DSLR, do you also have a compact system camera?

Vote online www.amateurphotographer.co.uk

Guess the camera

Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to **www.facebook.com/Amateur.photographer.magazine**. Forum members can also enter via the Forum.

The 25 April issue's cover is from 25 May 2013. The winner is Adrian Mills from East Sussex, who guessed correctly and was drawn at random.

Inbox

Email amateurphotographer@timeinc.com and include your full postal address
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LETTER OF THE WEEK

Storage problem for prints

As a long-time reader of *Amateur Photographer*, I am well aware of the last two editors extolling the virtues of making prints from our digital images for future generations. This I strongly agree with.

I still have most of my negatives since I seriously took photographs back in 1962, and have thousands of black & white and colour prints in boxes. Apart from deleting out-of-focus images, I still have all my digital images, from which I have several thousand prints ranging in size up to 20 x 30in. As I only have a modest house, I have an imminent storage problem.

Most of my personal work has been documenting British humanity, which includes street photography together with environmental portraits of strangers. Obviously I have amassed valuable historical photographs, but what do I do with them? Apart from the V&A Museum of Childhood buying some of my photographs, and accepting a donation of almost 200, all I can see happening to my work is that it will end up in a skip. What organisation is going to want photographs of Middle Britain taken over six decades? I am not like David Bailey and Don McCullin, who, by a twist of fate, became famous and their work can command thousands of pounds.

It's all very well preaching that we should make prints, but once they have been printed and looked at, they just end up in boxes to be forgotten and dumped. Once we have made the wonderful historical prints from our digital files, what does AP suggest we do with them for future generations? **John Heywood, via email**

Many towns have museums that may be interested in photos of the local area, and some of these may even have digital archives. Similarly, the local council may have a historian, or at least an archive, that could be interested in some of your images. Sadly, many images will probably be lost, although as the recent find of Vivian Maier's images shows, there is always hope that they may form part of a significant collection – Richard Sibley, deputy editor

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Nikon lens error

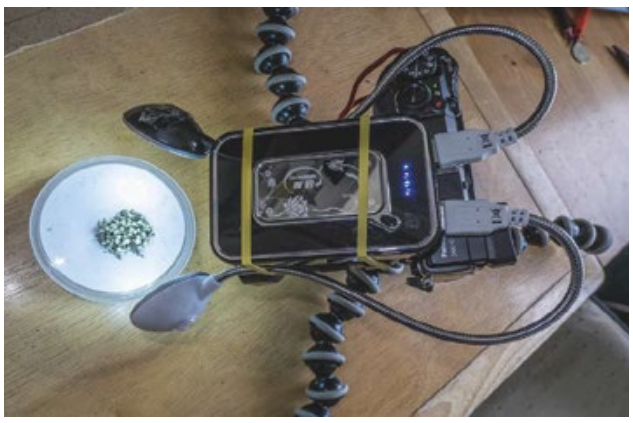
I read that the Nikon 1 system had failed to capture the imagination of the enthusiast photographer. No kidding! I've been using top-end Nikon DSLRs for about eight years, always buying second-hand, one generation behind the latest, so I can afford them. However, I received some money unexpectedly, so I decided to buy a *new* V1 CSC.

About one week out of warranty, my 10-30mm lens started to report 'lens error'. With no warranty support, getting a professional repair on a £150 lens made no sense. So I opened it up and discovered that a flexible cable had snapped. It had been fouling the lens-collapse mechanism. I wrote an impassioned letter to Nikon, hoping to get hold of a replacement cable. Customer services directed me to the UK spares team, who I don't think replied.

My V1 has been sitting, unused, on my desk for over a year now, and I regret spending so much on it. I don't think Nikon understands its customer base for this range – I want the quality I'm used to, and I want to deal with people who care as much about photography as I do. The Nikon 1 range is clearly positioned as an expensive toy. It won't take off until Nikon addresses the quality – and gets rid of some of gimmicks such as motion snapshot.
Ant Smith, via email

The Nikon 1 V1 compact system camera was launched in 2011

This is an issue we are aware of and a service advisory relating to this lens has been issued. While I can't comment on the customer's



BOTH PICTURES © PHIL TAYLOR

Phil Taylor's DIY upgrade to his Panasonic Lumix DMC-GM1 and an image of lichen taken with the camera

general frustration with his V1, I can confirm that we can repair his lens (even though he has attempted a repair himself), free of charge, and he can use the free inbound service to us –Jeremy Gilbert, Nikon

DIY light success

Intrigued by your feature on a DIY macro light (AP 18 April), I had a go and for just £12 got excellent results.

Encouraged by this, I decided to try a DIY upgrade to my Panasonic Lumix DMC-GM1. However, every time I used the GM1, I accidentally altered the settings as it is difficult to hold the camera without touching the buttons. I added a cover from scrap materials that can easily be flipped aside with a finger to access the buttons and it works a treat. The cover is also thick enough to hold my thumb off the touchscreen. No more lost shots. Panasonic is welcome to copy my idea. **Phil Taylor, Somerset**

I'm glad the macro light idea was useful. As for your solution, it is great that people spend time making their own kit work in the way that they want. If anyone else has customised or made their own photo equipment, please send us a photo – Richard Sibley, deputy editor

The point of printing

I must take issue with Roy Sealey's *Viewpoint* (AP 2 May). I back up my photos to two hard drives and the computer, so the chances of all failing at once are minimal. They are also either on my website or Flickr. The cost of printing, say, the 500 football shots I took last week would be astronomical, and printing is no guarantee as I have shots taken and printed in the 1970s that have faded over time. **Nigel Cliff, via email**

I think the point was to print photos of precious memories, family and friends – not 2,000 images of sunsets. A good print should last around 100 years, which should give the next generation time to reproduce any images they feel have value.

Also, while we all think that multiple backups is a perfectly fine solution, a fire or flood could mean that all backups are wiped out in one go. And what about a solar flare? There are those who think a big enough flare could cause enough electromagnetic radiation to wipe all hard drives. I would rather that my photos were all printed as well as being backed up – Richard Sibley, deputy editor

In next week's issue On sale Tuesday 19 May

Entry-Level DSLRs

We pitch the Canon EOS 1200D, Nikon D3300 and Pentax K-S1 against each other to see which is the best for those starting out

Creative lens distortions

Jake Hicks reveals how he uses his Lensbaby, and some clever tricks, to take striking images

Lensbaby Velvet 56

Designed to be flawed, we review the new 56mm f/1.6 lens from Lensbaby

Sony World Photography Awards

We take a look at the winners of the Open and Mobile categories

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Master of minimalism

Armed with a humble smartphone, the new master of minimalism is proving why you don't need expensive kit to capture world-class images. **Yener Torun** talks to **Natalie Denton**

Pacman Goes Cannibal, 2014

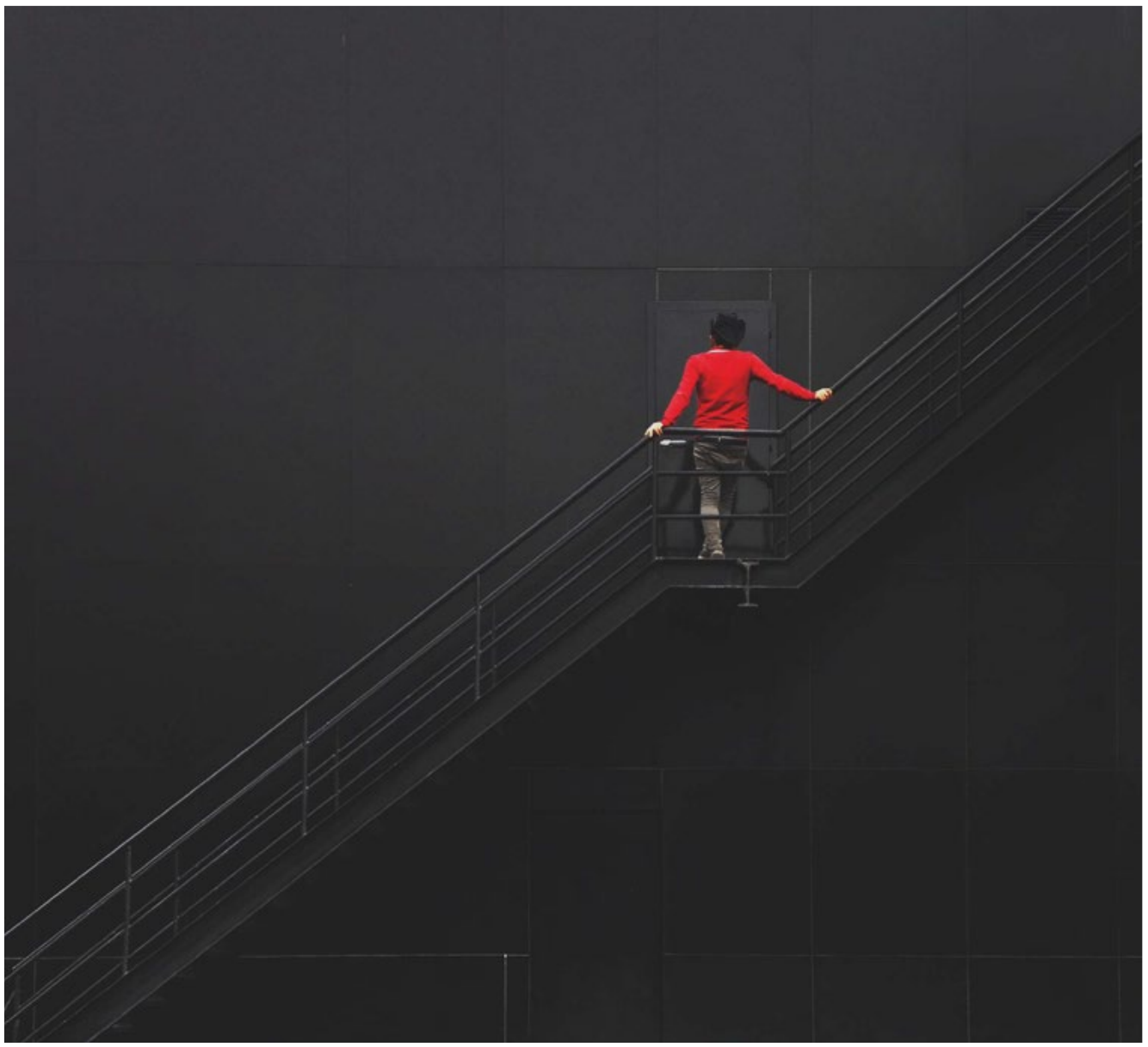
When you think of Turkey, a noble and ancient land set against celestial mountain ranges and a trio of exotic seas, the country's tropical beach resorts and distinguished Ottoman and Byzantine architecture come first to mind. But Turkey is currently undergoing a cultural revolution. Bold and brash architectural designs, cutting-edge contemporary structures and controversially coloured buildings are popping up in pockets all over its urban jungles, jump-starting the world's conception of what the country has to offer.

Until now, this revolution has been a slowly unfolding secret in this historic gateway linking Europe and Asia, but one man is using his passion, determination and smartphone to lift the lid on his country's monumental makeover.

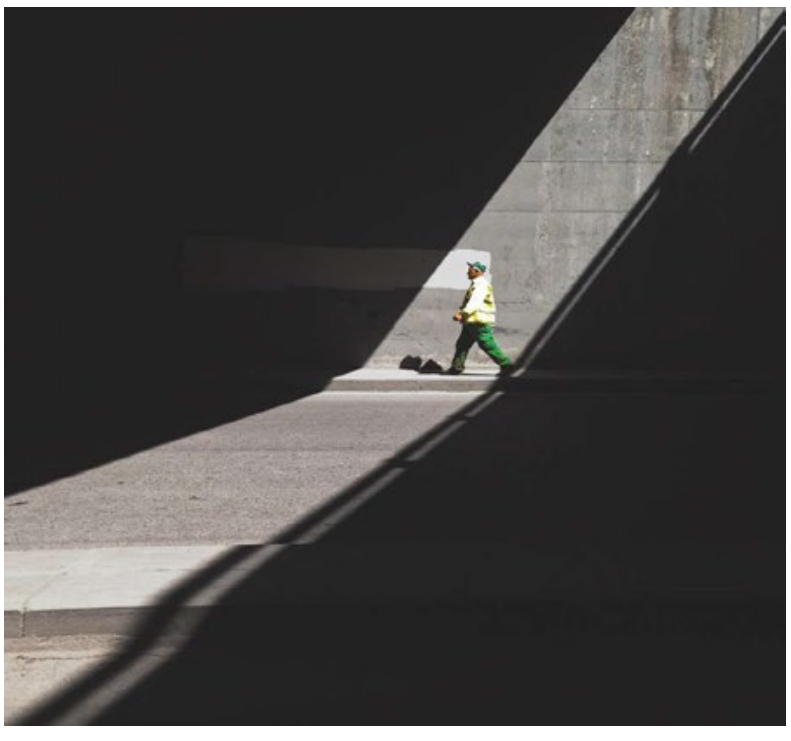
Yener Torun, far from being a professional photographer, is a qualified, experienced and fully fledged architect. However, his minimalist masterpieces taken on his everyday Apple iPhone 5, and later an iPhone 5C, have propelled him with astonishing force into the photography world, winning praise, not to mention legions of fans, across the world. His regularly updated Instagram account offers a virtual window onto Turkey's most fascinating and colour-clad properties.

'I had no serious experience in photography before registering on Instagram,' reveals Yener, who has since accumulated an incredible 50,000 followers.

'I used to take photos on my vacations, but I never adopted any sort of style. They were just regular holiday photographs that you see every day on Facebook. Recently I realised that Istanbul was still being portrayed one-dimensionally in photography. I love the usual images associated with Turkey, but in my own photography I wanted to do something different.



The Black Mirror, 2015



There's Still Green, 2014

'Yener's minimalist masterpieces taken on his everyday iPhone have propelled him with astonishing force into the photography world'

'Istanbul is famous for its history and exoticism, but it is also a modern and developing city and I believed that a different approach would provide a better understanding of it. I wanted to show less well known parts of it, so I started digging around in every corner to unearth its gems.'

Treasure hunt

Like a slightly obsessed Art Nouveau architectural Indiana Jones, Yener became passionately driven in uncovering these rainbow-coloured edifices to share with the world, but the 32-year-old architect's biggest challenge was finding them in the first place. 'I love it – it's like a treasure hunt and that makes my work more interesting to me.

'Istanbul is a vast city but it's full of grey and dull buildings, so I spend most of my time wandering around neighbourhoods I've never been to before. Then, after hours of walking and searching, finding what I want is a real victory.'

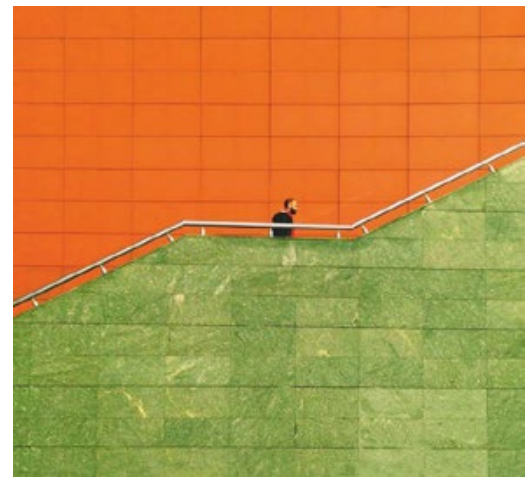
Yener has been photographing the city for two years and claims that his usual stalking grounds tend to be far from the central and historical areas of the city. 'I visit industrial areas or developing neighbourhoods to find the modern lines, geometric patterns and vibrant colours I need,' he says. 'I usually visit these places more than once and sometimes at various times of the same day to observe the different light and shadow effects, in order to see how I can use the background differently.'

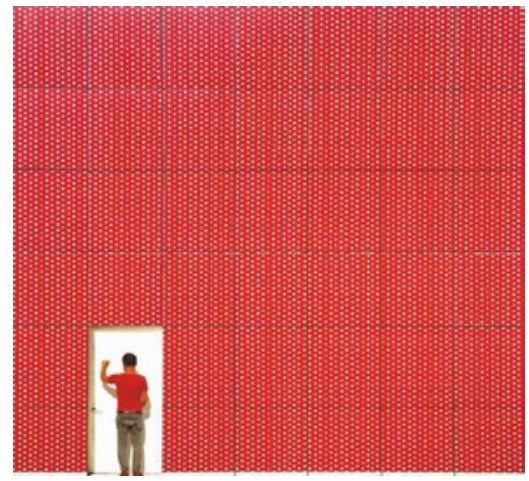
Yener, who was born in Turkey and still based there, might not have the 'typical' camera set-up

ALL PICTURES © YENER TORUN

Reservoir Dogs 2.0, 2015

'My discovery in the city includes self-discovery too. This makes my work more layered'





of a professional, but his images consistently reveal his photographic eye and a strong sense of style that some people take a lifetime to develop.

'I photograph an alternate universe with its own laws and that helps to abstract my photos from the reality, which is what makes my photographs more personal than they look.

'My discovery in the city includes self-discovery too. This makes my work more layered than it looks at first glance, while keeping the intention to show the unknown, modern and colourful side of Istanbul. In essence, it opens a window into my inner world, and it provides a connection between me and my viewers using the colourful treats of the city as interfaces.'

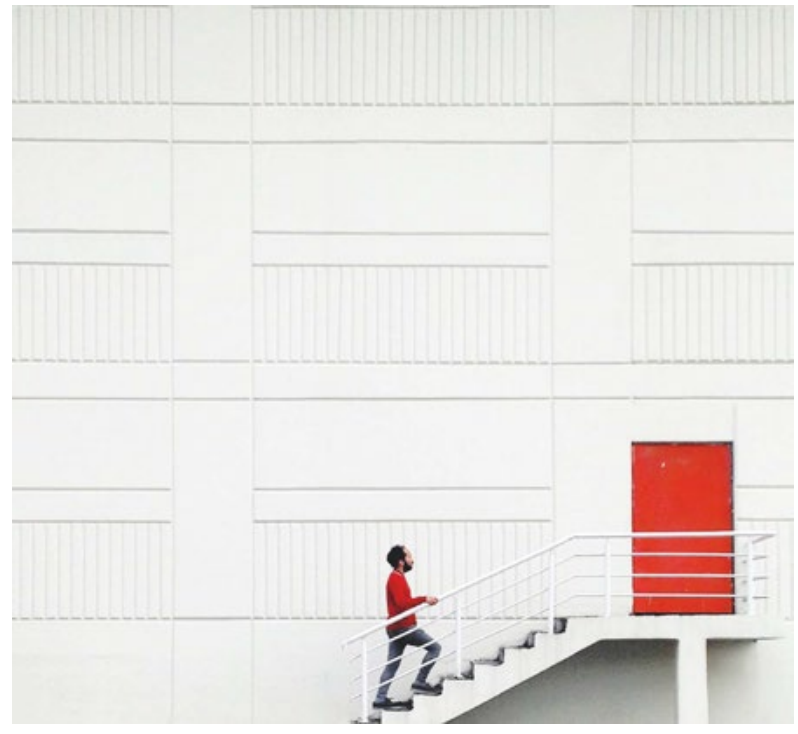
Colour and pattern

The majority of Yener's work resoundingly presents the three overriding conventions of minimalist photography, successfully rendering the main subject small by utilising expansive backdrops, while incorporating dominant areas of highly saturated colour and pattern. Minimalism is

derived from the reductive aspects of Modernism, first emerging in the arts after the Second World War and rising in popularity in the 1960s and early 1970s, particularly in America.

In the case of photography, the genre marries well with modern architecture thanks to the influence of bold colours and repeating patterns, and as Yener has cunningly discovered it can be pursued with minimal equipment.

'I always try to use geometry and colours in the most effective way,' he says. 'I believe colour has a positive effect on people and therefore my photos hopefully have a positive



Top right: Vitamin C, 2015

Middle right: The Applicant ,2014

Above right: Your Protector Is Coming Home, 2015

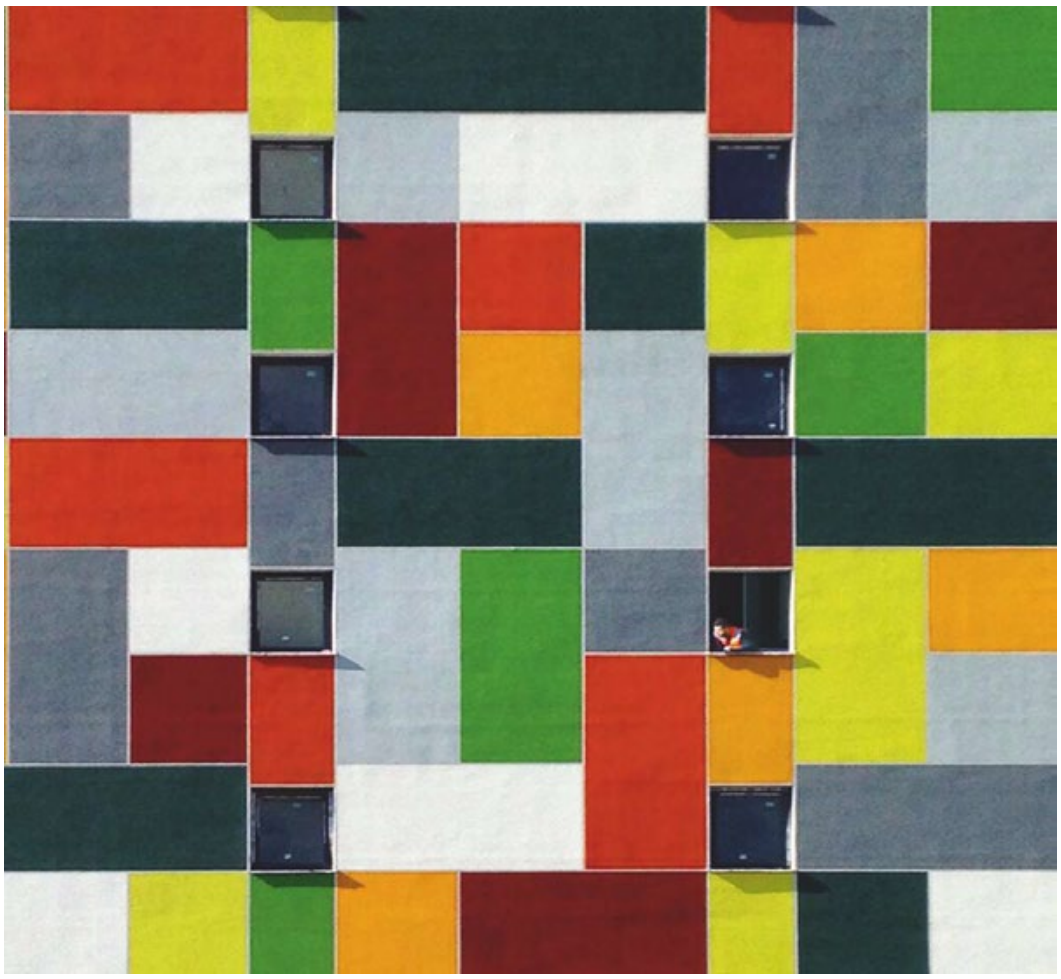
Above left: Fearless, 2014

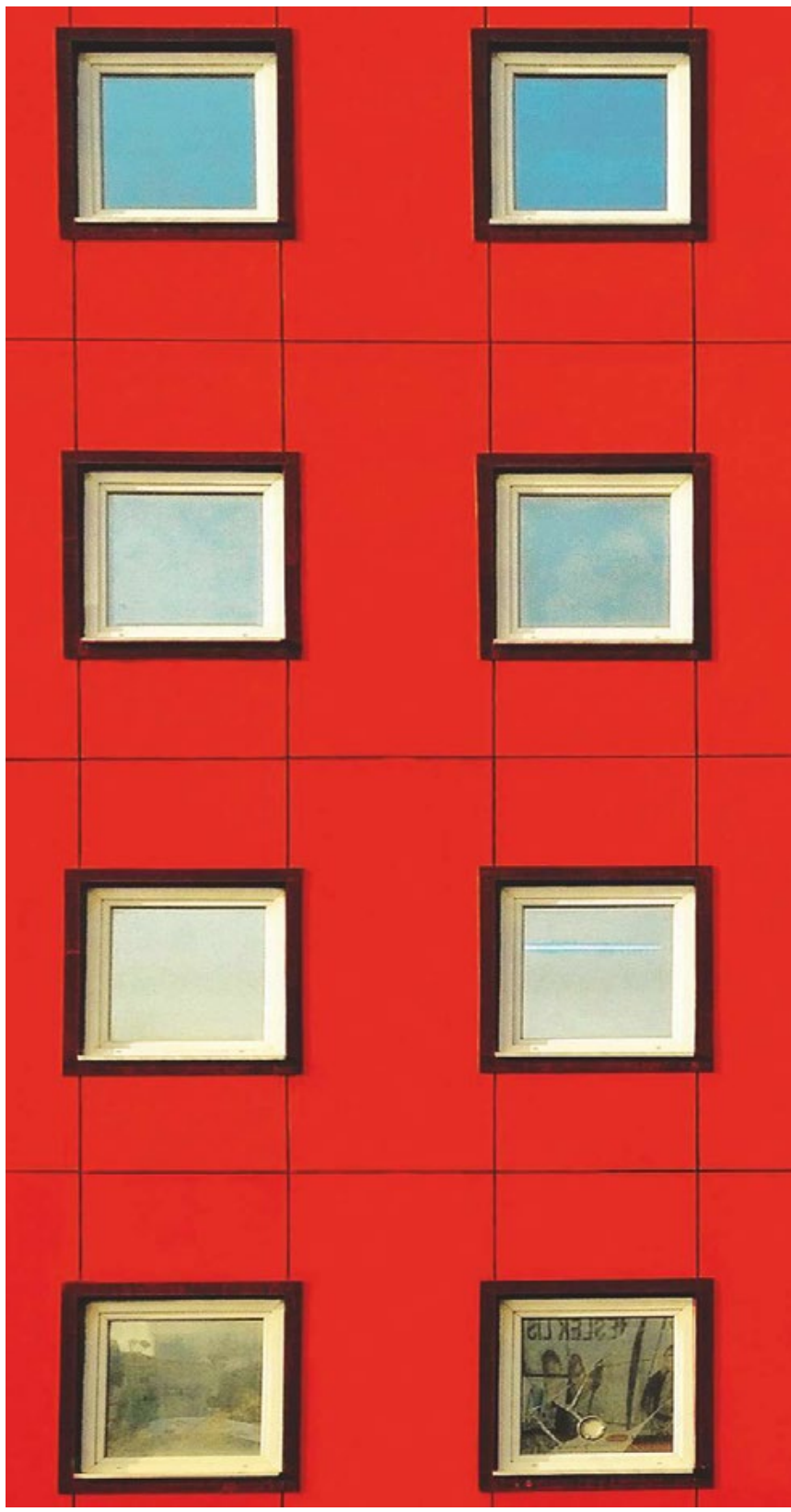
effect on the viewer. Colour inspires me to compose fun photographs, so I pay attention to colour coordination between the human element and the background. The way the colours interact with the background is usually different than anyone would expect, and it's this colour coordination that makes the image more effective and appealing.

This image:
Alternate Route, 2015

Bottom left:
This House Is A Circus part 3, 2014

Bottom right:
You Can't Hide, Boy, 2015





'I use architectural elements in most of my photographs. I find everything I need in architecture: colours, patterns and geometry'

'My images have their own physics and rules, which I define using geometry and colours, and the people in my pictures act according to these rules. I like to focus on only the things I want to, which makes the image more powerful, if composed well. It is a direct and strong approach, as in my opinion minimalist photos should be peaceful for the viewer to look at.'

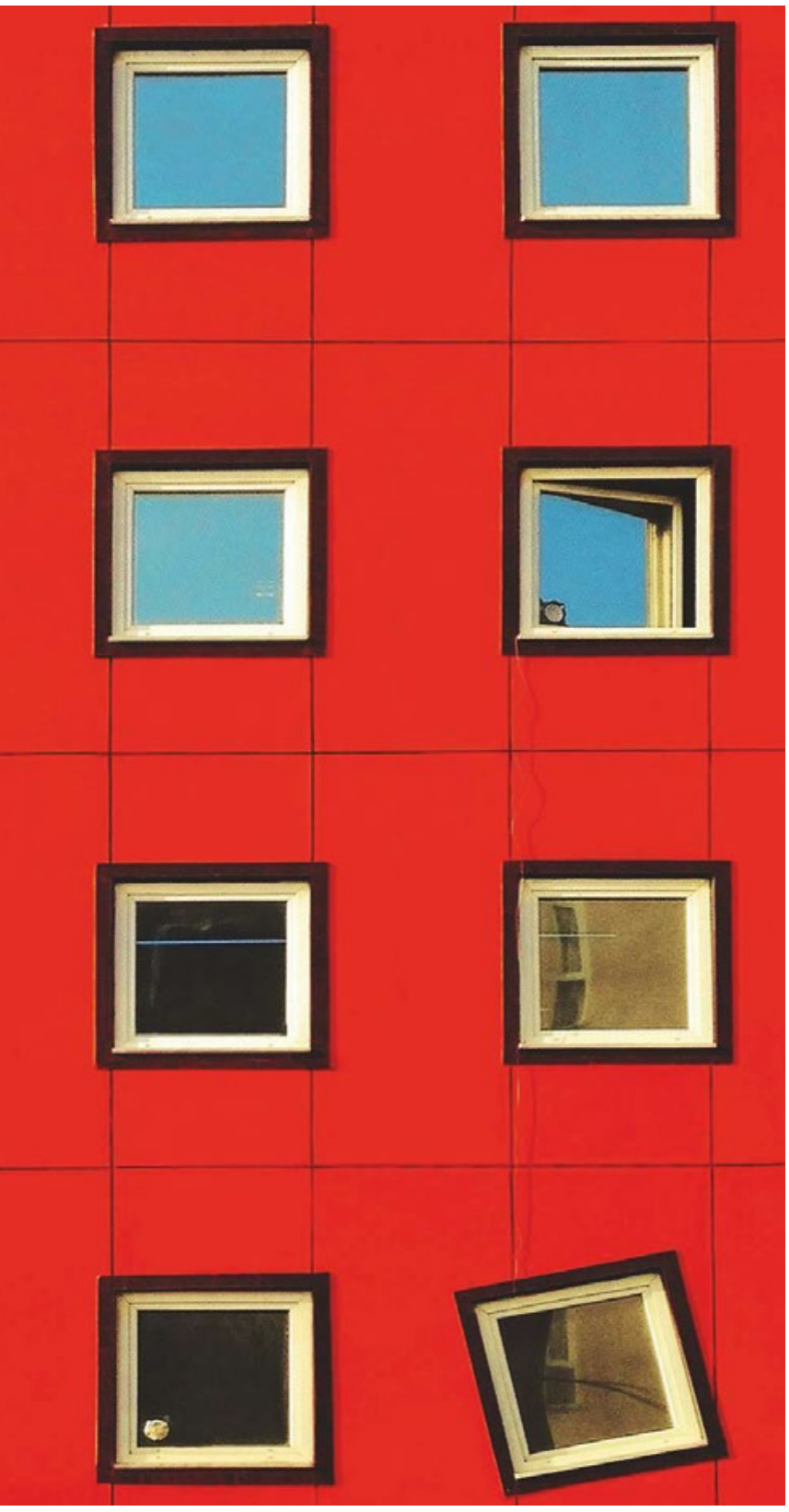
Post-shoot, Yener tinkers with his haul using Photoshop. He learned to use the software while studying to become an architect. 'I sometimes adjust the light and boost the colour settings to make my photos more vibrant, and I also edit perspective to make the subjects straighter, he adds.'

So what is it that Yener has that others don't? The 14-year Istanbul resident believes it's his love of architecture and experience in this industry that has stemmed a level of insight other photographers can't compete with.

'I use architectural elements in most of my photographs,' he says. 'I find everything I need in architecture: colours, patterns and geometry. The education I have had and my work experience as an architect have helped me to see many details easier than anyone else, for sure. Also, as I have worked in Istanbul for years, I know about most of the new projects and that makes it easier for me to find the buildings I'd like to photograph.'

While his humble camera phone has got him this far, Yener says he's reached a point where he's realised his potential and is relishing the possibility of becoming a professional photographer. Not only has he stepped up his kit, recently investing in a Samsung NX30 and appropriately wide 18-55mm lens, but he has also quit his day job.

'Lately, I've started believing that I can work as a full-time photographer,' he says. 'I used to shoot only on weekends, but lately I shoot almost every day. I quit my day job a few months ago and now I mainly focus on my photography. If



Top left: Colour Drunk, 2015

Middle left: Living in a Rainbow, 2015

Above: Divergent, 2014

Left: Hi, My Name Is Yener And I'm A Symmetry Addict, 2015

Above right: Standardization, 2014

To see more of Yener Torun's images, visit **instagram.com/cimkedi**

the weather is good, I go out early in the morning and I shoot until dusk.'

It's this frequency of shooting, editing and sharing new images every two days that has helped cultivate Yener's fan base, taking his work viral and sky-rocketing his profile into the big leagues. 'They love seeing a different side of Istanbul,' he explains. It's a side even some long-term residents aren't aware of. It's refreshing for everyone, and presenting this less well known side with a decent style makes my photographs more appealing.'

Further afield

As well as shooting in Istanbul, Yener's passion has taken him to other cities in his native Turkey, including his birthplace of Tokat and hometown Marmaris, as well as venturing further afield to European architectural hot spots such as Vienna and Prague. 'Instead of targeting certain buildings, I'd like to visit cities such as Barcelona, Amsterdam, London, Paris and Copenhagen, and some other popular places, to discover their lesser known sides,' he adds.

'I am sure all these cities have many hidden treasures waiting to be discovered by me. My plan is to go there and breathe in their atmosphere and experience the streets by walking them, and then I will see what I can do.

'One day I hope to sell prints of my images via my upcoming website (yenertorun.com) and publish a photo book about Istanbul. I would love to display my work in an exhibition too, but since I am very new to photography I don't yet know how these things are arranged.

'I want to continue making similar series of other cities all around the world, but as I'm reliant on my own financial means, creating a series for each city will take a long time. But I am looking for sponsors and partnerships to speed up the process.'

Digital technology has done for photography what *The X Factor* has done for music. Traditionalists argue that it's diluted the integrity of the medium, but it's unquestionably blown open the doors to what was once an exclusive club, allowing enthusiasts of all ages, backgrounds, budgets and abilities to have a go. What's more, the giant strides made in smartphone technology have given casual shooters the tools, albeit basic ones, to develop their photographic eye.

Perhaps smartphones, and even his new CSC, are considered 'modest equipment' to the seasoned shooter, but if Yener's story teaches us anything, it's that you don't need expensive cameras to take groundbreaking photos and make a name for yourself. AP

5 SHOOTING SECRETS

Whether you're using a smartphone or a DSLR, Yener's secrets to shooting minimalist masterpieces are sure to help you

Rules

'I've always loved simplicity and almost all my photos are composed using geometry: symmetry, strong lines, patterns, which help to define the borders of the frame,' he says. 'Just look at a random selection of photos from my gallery and you'll see these rules jump out at you.

Light

'I tend to only shoot on sunny days. The reason I do this is because I need strong light in order to accentuate the colours in front of me.

Shoot, rinse, repeat

'If the shot is candid, I take two or three and select the best one. But if it is staged, I sometimes take up to ten photos to try to work every possibility. If I don't like any of the images I've captured, I'll keep revisiting the place until I get what I want.

Location, location...

'I visit every location at least twice. First I discover a place I like, and then I revisit when I decide how to use it.

Create your own style

'When I find a place I want to use, I close my eyes and imagine the scene in my mind. And that scene usually happens to be weird and funny.'

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NIKON M RANGEFINDER CAMERA - A VERY EARLY EXAMPLE

In 1948 Nikon's very first camera, the Nikon Model One, was destined for only a brief production run. Its 24 x 32mm format proved unpopular with the GHQ of the Occupation Forces under General MacArthur, who would not allow the camera to be exported to the USA because the 24 x 32mm format was not compatible with Kodachrome slide mounts. It was replaced by the Nikon M (the M standing for mutatio – Latin for change or alteration). The M used a 24 x 34mm format, but it was still smaller than the 36 x 24mm employed by Leica. In addition Nikon added the letter 'M' before the serial number which is the only time they ever identified one of their rangefinder cameras. According to factory records, the first Nikon M was camera M609760 assembled in August 1949. The camera is marked "Made in Occupied Japan" on the base, a sign of the times following the 1945 Armistice and the US occupation of Japan which lasted from the summer of 1945 through Spring 1952. The number of this very rare example is M609769, which is possibly the 10th production camera! It is complete with a 5cm f/2 Nikkor-HC collapsible lens.

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Martinsell Hill

As one of Wiltshire's highest points, this hill offers spectacular views. **Mark Bauer** reckons it's a hidden gem

KIT LIST

Lenses

Both wideangle and telephoto lenses are handy – wideangles for making the most of foreground interest and panoramic views, and telephotos for the more distant points of interest.

Graduated filters

Grads will tone down bright skies at sunrise, so you don't blow the highlights. Use the soft-edged ones if you have foreground interest that breaks the horizon.

Polariser

Polarisers reduce surface glare and restore natural colour saturation, and are essential filters for making the most of the spring colours. Shoot at 90º to the sun for maximum effect.

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APART from the obvious hot spots such as Stonehenge and Salisbury Cathedral, the county of Wiltshire doesn't seem to get much attention from photographers. This is a shame, because it is a beautiful place: a quintessentially English landscape filled with rolling hills, chalk streams and woodland.

One of the county's hidden gems is Martinsell Hill. At 948ft, it is one of the highest points in Wiltshire and offers a panoramic vista of the Pewsey Vale. With good viewpoints all around, the most photogenic spot is probably on the eastern side, where there are the remains of a Neolithic hill fort. From this spot there are far-reaching views and foreground interest provided in the form of a lone Scots pine and the ridges of ancient earthworks.

Martinsell Hill is just outside Marlborough. From Marlborough, take the A345 towards Pewsey. After a couple of miles, turn left onto an unclassified road signposted towards Wootton Rivers and Clench. About a mile and half down the road, there is a small car park on the right. Park here and follow the well-marked footpath along the ridge of the hill. It's just a ten-minute walk to the main viewpoints, and as the car park is near the top of the hill there is only a gentle slope to contend with on even ground.

There's far more to this location than wideangle views, though, as there are plenty of distant details around which to base compositions, such as trees in the rape fields or the tops of hills in the mist.

Ridges of the earthworks make superb lead-in lines Canon EOS 5D Mark III, 24-105mm, 1/13sec at f/11, ISO 100, 2EV soft grad

Mark Bauer

Mark Bauer has been a full-time landscape photographer for more than ten years. He is based in Dorset and takes his inspiration from the beauty of the surrounding landscapes in the south-west of England.

www.markbauerphotography.com

Use longer lenses to pick out patterns in the fields below. This works particularly well when there is a light frost or mist in the valley
Canon EOS 5D Mark III, 70-200mm, 0.5sec at f/11, ISO 100, 2EV hard grad

A lone pine tree on the top of the hill makes great foreground interest
Canon EOS 5D Mark III, 16-35mm, 1/10sec at f/16, ISO 100, 3EV soft grad

ALL PICTURES © MARK BAUER

Shooting advice

Time to visit

MARTINSELL Hill looks good at any time of year, but winter can be great, especially if there is a heavy frost or a dusting of snow on the hills. However, my favourite time is spring, as there are often fields of rape in the Pewsey Vale below, which add splashes of colour to the distant landscape. After a clear, still night, there's also the possibility of low-lying mist in the valley to add atmosphere to your shots.

Because of this and the angle of sunrise, early morning shoots tend to work out best in the spring. With a wideangle lens it's possible to capture the rising sun and the lone pine together in the frame. Alternatively, there is a bench overlooking the valley that provides excellent foreground interest for a wideangle shot. Shooting towards the sunrise means there will be high contrast in the scene, so graduated filters are a must. If the tree is foreground interest, use a soft grad if possible so that the transition line doesn't appear too harsh.

If you have a longer lens, such as a 70-200mm, it's worth putting it in your kit bag. It's only a short walk and the weight is worth the extra compositional possibilities.

Food and lodging

JUST down the road from Martinsell Hill is the charming market town of Marlborough, with numerous cafés, restaurants and pubs. If you fancy a fry-up after a dawn shoot, try Appleby's in Hughenden Yard just off the high street. If you're coming from further afield, there are plenty of B&Bs to choose from in the town, or if you'd prefer a hotel the Castle & Ball is centrally located and full of character.

Toil & strife

Kevin McElvaney tells **Gemma Padley** how and why he photographed the men who mine sulphur along the slopes of a volcano in East Java, Indonesia

It's not your average subject – a sulphurous volcano in the Indonesian province of East Java – but for 27-year-old Kevin McElvaney, Ijen, which stands at more than 2,500 metres high, was a photographic challenge too good to pass up. The documentary photographer, who lives in Hamburg in northern Germany, came across the volcano after watching a documentary film about the veteran photographer James Nachtwey. In the 2001 film *War Photographer*, Nachtwey is seen photographing the Ijen volcano, situated towards the east of the region, battling, as McElvaney says, the heavy clouds of sulphur that almost engulf him.

From the volcanic sulphur mine at Ijen (one of the few remaining in the world), workers collect the hardened yellow sulphur, which they sell to local industries. The sulphur is used in matchsticks and to bleach sugar, among other purposes. Retrieving the substance from the edges of the volcano's crater is a dangerous, difficult job, and it isn't well paid, but despite this, many persist, lugging up to 90kg of sulphur down the mountain at a time before returning for the next load.

Intrigued by what he saw in the film, and not a bit put off by the inevitable challenges of such a trip, McElvaney, a former business administrator who picked up a camera four and a half years ago, decided to take a look for himself. His reason was initially an aesthetic one. Given that Nachtwey images are in black & white, McElvaney wanted to see what the yellow landscape (caused by the cool and hardened lumps of sulphur) would look like photographed in colour. In October 2014, McElvaney packed his bags and set off for Ijen to find out for himself.

ALL PICTURES © KEVIN MCELVANEY

The journey was long. It comprised three flights, a ten-hour train ride and a couple of motorcycle journeys – but eventually the young photographer made it to the base of the volcano. Laden with his camera equipment and supplies, there was only one thing for it – to trek up the side of the volcano. With help from Imam, a former miner who stopped working at the sulphur mine in Ijen six years ago, McElvaney traversed

the rocky terrain and spent two days photographing the workers as they went about their daily business.

'It was far more dangerous than I'd expected and at times I asked myself why I was doing this,' says McElvaney. 'I thought it was a rumour that the workers carried 80 or 90kg of sulphur, but when I got there, I realised it was true.' It takes the workers around two hours to climb down the mountain with their hauls, which sell for around seven cents per kilogram, he adds.

The project

McElvaney's images show many aspects of the daily grind that the workers endure as they toil tirelessly against an imposing volcanic backdrop. We see individuals hauling heavy loads through thick smoke and the scars on the back of a worker, caused by the labour-intensive nature of the work, but also a man pausing for a brief moment of rest, surprisingly, with a cigarette. McElvaney explains how strong winds made photographing all the more difficult, and describes how the volcanic gases would shoot up from naturally forming vents known as fumaroles – not to mention the density of the acrid smoke, which was often unbearable.

'Usually, there would be between 100 and 200 people working, I was told, but due to the poor weather conditions there were just 12 on the days I was there,' he says. 'From my research, I'd expected the volcanic gases to rise on one side of the crater, but these winds were [coming across], which is why many of the images look smoky.'

A gas mask protected him against the worst of the noxious gases, but it was not completely leak-proof. 'I was coughing for four weeks after I returned from Indonesia,' he says. 'At the time, I had a long beard so the mask didn't fit properly. Sometimes the smoke was so intense we had to lie on the ground for a few minutes until the wind eased. It burns your eyes and is pretty warm. Some of the workers even passed out.'

Above: A worker tries to find a safe way down avoiding the hot pipes. Sometimes people are burned by the hot steam, gases and fire. The pipes cap the fumaroles of the volcano and channel the gas down to the barrels

Far left: Six years ago this man (Imam, 38) decided to stop mining for sulphur, but after all these years you can still see the toll it has taken on his body

Undaunted, McElvaney persevered, and managed to capture several documentary shots and landscape images. Ordinarily in his photography, he veers towards environmental portraits and tries to get to know his subjects, he explains, but, given that talking with his subjects was difficult in these conditions, he decided that a photo essay with a range of shots would be a more honest way of telling the workers' story.

'I always try to come back

Above: With full baskets, the miners walk along the steep crater walls very slowly and stop several times

Left: The miners use steel bars and other simple tools to cut off chunks of the solid sulphur

from any trip with personal stories and portraits, but the bad conditions made it near impossible to speak to the workers,' he says. 'And even when the conditions improved, they wanted to get on with their work and not spend time talking with me. Since I wasn't able to photograph them [in the way I wanted], I had the idea of photographing in more of a documentary way, which meant following them as they worked and showing what they do.'

Tricky conditions

McElvaney, who has also travelled to Ghana, Israel and South Africa with his photography, explains that he needed to have a robust 'dust-proof' camera that could withstand the tricky shooting conditions, (he used a Nikon D800), and, since he was unable to change his lens due to the dusty, smoky conditions, stuck to using a fixed-focal-length 28mm lens. 'I had thought about changing my lens, but forced myself to use only this optic and instead move closer to the people,' he says. 'It's easy to make shots from a distance and stay in an easy environment, but...' he trails off. 'Plus, I usually shoot with this lens.' He also had a Polaroid camera and took pictures using this to show his subjects, 'as a way of saying thanks'.

Reflecting on his experiences in East Java, McElvaney has some sound advice for others who may have plans to photograph in difficult regions. If possible, he says, link up with a guide who can help you with the logistical and communication aspects of the trip. Body language gets you so far, he says, but don't underestimate the importance of a native speaker.

'Local contacts are very important, especially if the conditions become increasingly difficult [to handle] or aren't what you had expected,' he adds. 'To have people who can translate the language or introduce you to others is a big advantage.'

At present, McElvaney is working on an edit of images from a recent trip to Israel and also hopes to visit Nigeria, Greece and the Ukraine to work on projects in the near future.

'I often dislike my images immediately after I've returned from a trip, and it takes me two or three weeks to make an image selection', he confesses. 'I self-fund the projects I do, and have another job [to support myself] as I don't want to be forced to work on a story just to make money.

'I see this as a phase in which I am investing in my photography career,' he adds. 'I would love to be the photographer who is booked to do an assignment because the person who commissions me likes my visual language.' AP

Kevin McElvaney is based in Hamburg, Germany. Kevin's previous projects include documenting the pickers at Agbogbloshie's e-waste dump outside of Accra, Ghana. To see more of Kevin's work, visit his website at www.derkevin.com

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Reader Portfolio

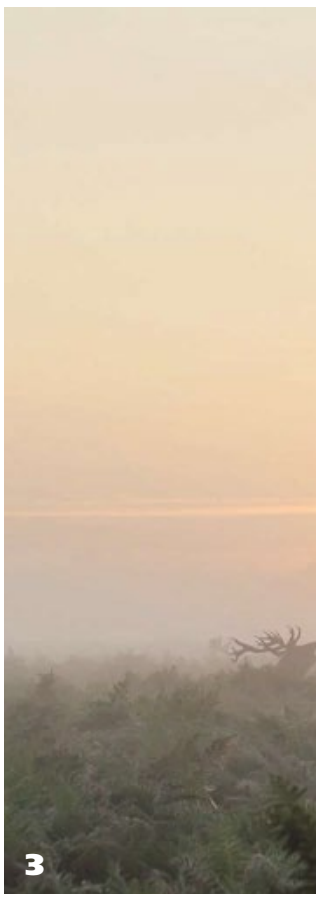
Spotlight on readers' excellent images and how they captured them

Up for Breakfast

1 This was taken in Richmond Park during one of Duncan's first dedicated photography outings. By exposing in just the right way, Duncan has made sure to retain some subtle detail in the deer
Canon EOS 1000D, 55-250mm, 1/250sec at f/32, ISO 800

Frozen Fern

2 Duncan shot wide open and at full zoom to create a shallow depth of field and also to create a very faint bokeh effect with the dappled light
Canon EOS 5D Mark II, 24-105mm, 1/320sec at f/4, ISO 200



Duncan Herring, London

Duncan's image 'Web Spinners and Deer Stalkers' was featured as our Online Picture of the Week in AP 22 November, 2014. That same image went on to win the Breathing Spaces category in this year's International Garden Photographer of the Year competition.

HeliconSoft The two **Reader Portfolio** winners chosen every week will receive a copy of **Helicon Focus Pro** innovative software worth $200. Visit www.heliconsoft.com

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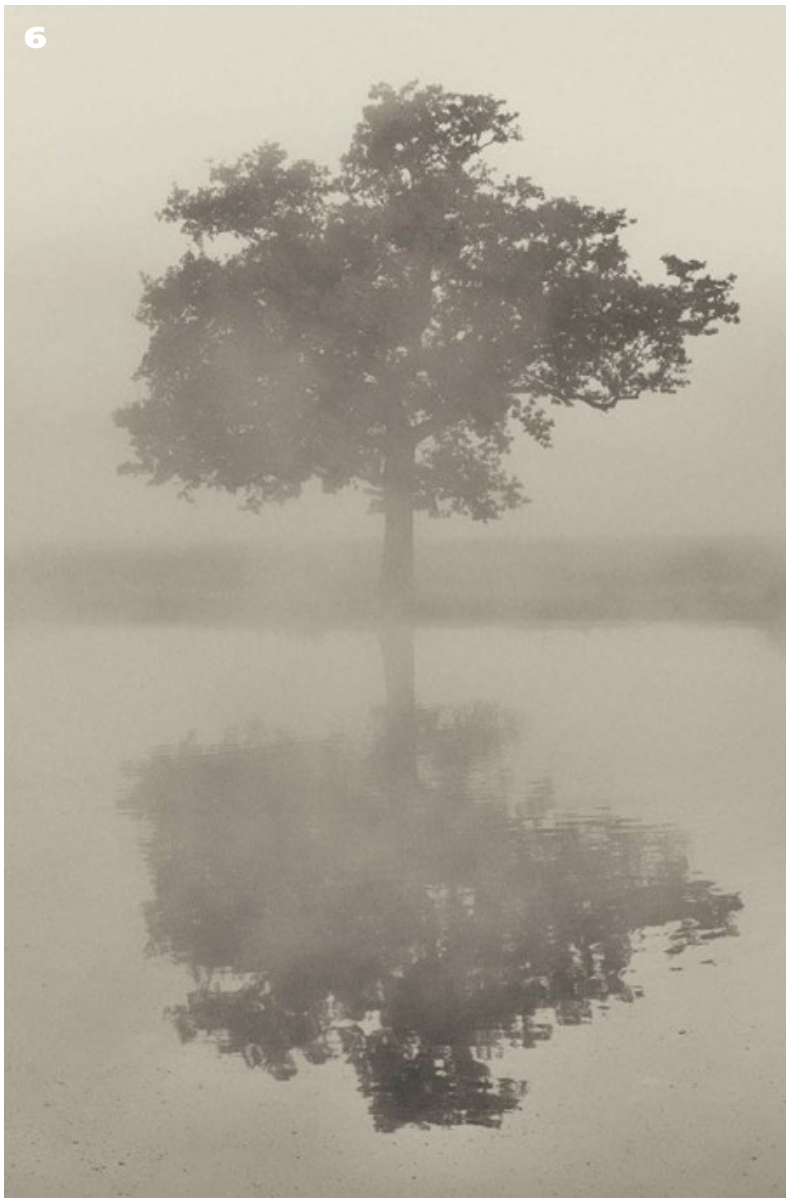
Burning

5 Duncan has exposed for the blazing sunrise in order to throw the tree into a graphic silhouette
Canon EOS 5D Mark III, 24-105mm, 1/160sec at f/14, ISO 200

Isolation

6 This shot is a contrast to 'Burning'. Duncan has processed the image in a toned monochrome with the intention of printing on matt paper
Canon EOS 5D Mark III, 24-105mm, 1/80sec at f/8, ISO 125



Bellow Through the Bracken

3 This image was taken on the same day that Duncan shot his winning IGPOTY image. He had spotted the mist rising one afternoon and knew he had to return the next day with his camera. The silhouetted stag is a fantastic element
Canon EOS 1000D, 55-250mm, 1/125sec at f/9, ISO 200

Wandering Deer

4 As Duncan says, he was lucky that the deer wandered in from the right while still keeping the tree as the central subject within the frame. The mist and foliage are a great way of maintaining depth in the scene
Canon EOS 1000D, 55-250mm, 1/200sec at f/5.6, ISO 250

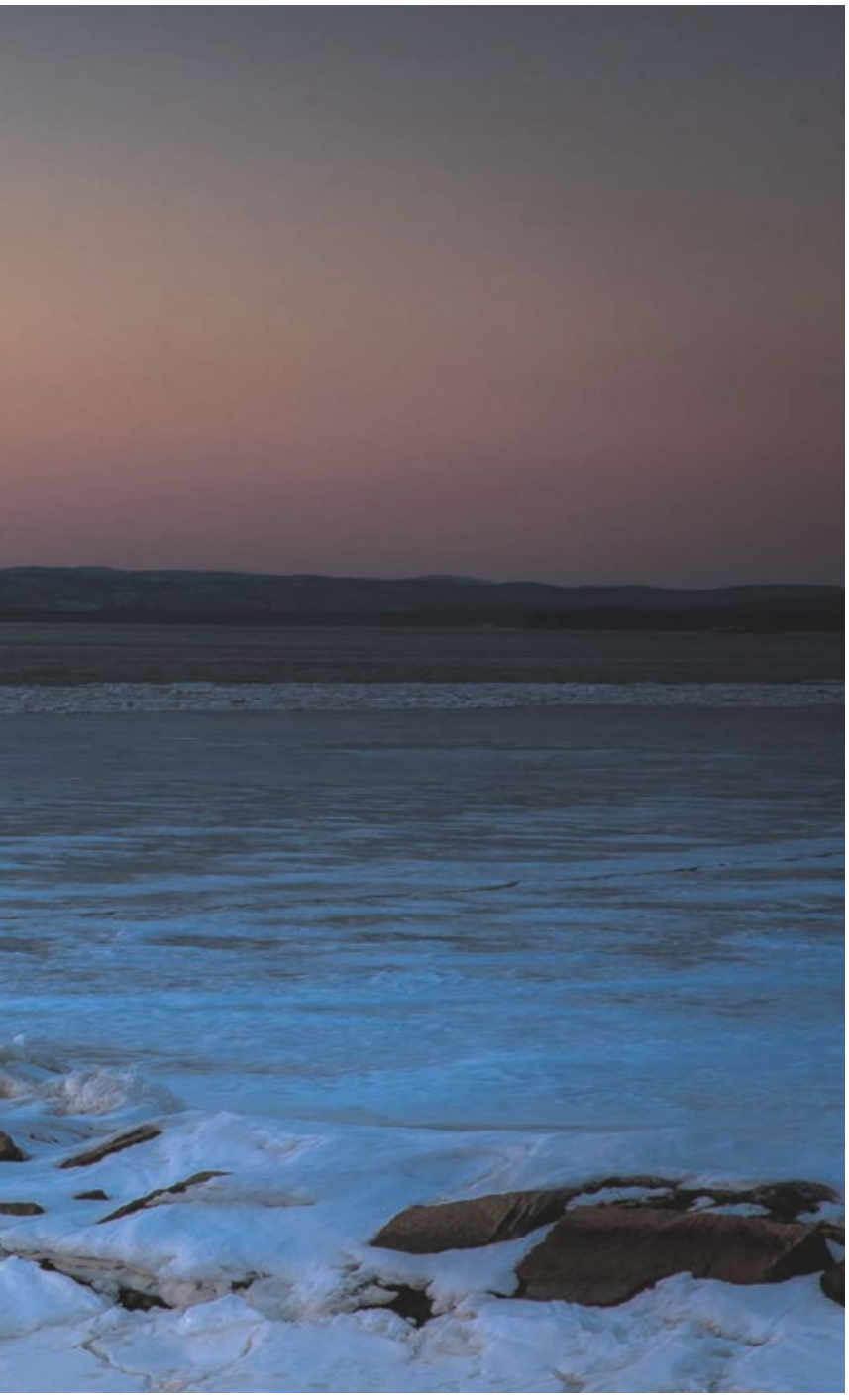
Dan Park, USA

'I guess I've always been visual in my approach to making sense of the world,' says Dan. 'While driving down the highway, I sometimes pass time by visualising a scene – the lines, the shapes and perspective – and frame it in my mind.' Dan identifies his favourite subject as landscapes, particularly if they involve water, and in the future he would like to create some long-exposure photography around interesting seashore areas in Scotland and Iceland. He would also like to try his hand at portrait photography.

Shore of the Hudson River 1

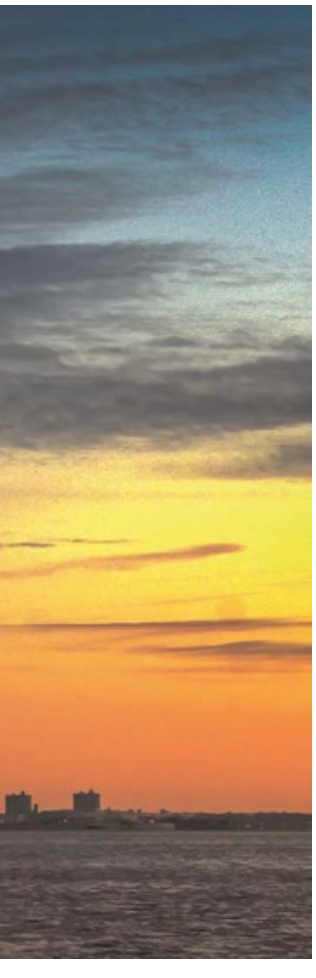
1 Dan has kept the emphasis on the warm orange glow of sunset behind the scenes. This has given the image a nice contrast of colours, particularly with the orange against the cold still blue of the frozen river

Nikon D750, 24-70mm, 1/5sec at f/22, ISO 100, tripod, remote shutter release



Sedona, Arizona

4 The evening sunlight has revealed the rich red of the rock. Also, by ensuring the image is sharp, we see the stunning details
Nikon D7000, 17-55mm, 1/50sec at f/20, ISO 400, tripod, circular polariser, remote shutter release



Shore of the Hudson River 2

2 'This shot was taken during sunset just when the buildings began turning their lights on,' says Dan. 'Because it was a Sunday, lower Manhattan was not as lit up. It gave the opportunity to record the orange glow of sunset on the side of the buildings'
Nikon D7000, 50mm, 1/20sec at f/8, ISO 640, tripod, remote shutter release

Brooklyn Bridge

3 'The East River flows to the left and there were melting ice chunks floating on the water,' says Dan. 'During the exposure, a boat cruised right by the frame, but due to the exposure time it almost completely disappeared from the shot. You can see the blurred streak and for some reason it also caused a lens flare to the left. Normally I would delete this, but the boat's eddy also caused the ice chunks to swirl around. It was a pleasant outcome'
Nikon D750, 16-35mm, 25secs at f/20, ISO 100, tripod, Big Stopper ND filter, remote shutter release

Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

Picture of the week

Cropping the frame to 16:9 reduced the amount of sky without diluting its presence

Lone farmer Chaitanya Deshpande

Canon EOS 7D, 70-200mm, 1/250sec at f/9, ISO 250

THIS is a stunning scene, and Chaitanya has made a great job of spotting it and creating a clever composition that leads us right into the frame, from bottom left to top right. I love the light and the swirling terraces that ring the dome-like mounds in the landscape – and those clouds rolling across the scene make the perfect mysterious backdrop.

There is a person right in the middle of the frame who we don't necessarily see at first, positioned crossing over from the bright flatness of the sky reflected in some water and not quite disappearing against the hillside behind him. He makes a great focal point, but for us to find him more quickly he needs to stand out a bit more.

Although I like Chaitanya's original very much, I think a darker exposure would have emphasised the shades and steps in the scene, and would have made the person lift off the page a little more.

We don't want this to become a ghastly pit of contrast and colour saturation, as this is supposed to be a natural-looking scene, but we could do more to show off the characteristics of the landscape.

I like the sky in the original, but feel there is a little too much of it for balance – it starts to draw us away from the foreground and middle distance. By cropping the frame to 16:9 proportions, we can reduce the amount of sky without diluting the power of its considerable presence, and create a widescreen format that suggests something of a movie still. This is a truly wonderful shot, Chaitanya, and one that well deserves my picture of the week award.

Chaitanya's original image, with a lot of sky taking focus from the foreground

Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Abishek's original was somewhat underexposed

The image after the highlights were lifted using the Dodge tool

Pelican
Abishek Sridhar

Canon EOS 1100D, 300mm, 1/80sec at f/5.6, ISO 100

YOU CAN'T beat a bit of tonal contrast to give a picture some impact and make it stand out from the crowd. That contrast doesn't have to be jet black against blinding white, as even moderate tones can produce eye-catching properties, so long as those tones are far enough apart on the tonal scale. Here Abishek's middle-tone greys are almost enough against the deep shadows to make the bird jump out of the page.

While the tonal contrast in this shot is enough to produce the effect we need, the bird is somewhat underexposed, so I have given it a bit of a lift to show what it may have looked like with an extra stop of light.

It's a shame that the level of illumination lighting the bird's body didn't quite make it onto the bird's bill. I've used the Dodge tool to lift the highlights to simulate the effect, although of course it would have looked better had the light been on the top of the bill at the time of shooting.

Abishek's picture isn't very sharp, mainly because he used a shutter speed of 1/80sec with a 300mm lens – on an APS-C body. To avoid camera shake, that kind of focal length on that body would need a shutter speed of 1/450sec, so actually he has done pretty well, although still not quite well enough.

This is a well-seen subject that has all the potential to make a cracking picture, but the light and the technique have let Abishek down.

In George's original, the subject has become lost in the background

The final result after lifting the shadows and drawing back the highlights

Street artist
George Fisk

Canon EOS 5D Mark II, 70-200mm, 1/200sec at f/11, ISO 200

WHILE contrast can make a subject stand out from a background, in some cases it can become the subject itself and make what you are trying to show difficult to see. In this picture, George has allowed the contrast to get carried away, and the combination of deep blacks and brilliant whites hide the detail of the subject, while simultaneously drawing our attention. When our attention is drawn to an area that is actively hiding detail, we miss out on the original message.

This is an interesting scene, as the backlight picks out the back of the man's head and neck, while the direct sun reflects off the white paper surrounds of the paintings to fill in the shadow areas of his face. The hard contrast, though, works against this nice fill-light, and plunges his cheeks into darkness.

I don't have the original file to rework the image with less contrast, but I've lifted the shadows and drawn back the highlights to try to show how more detail can be seen when there is less contrast hiding things from the viewer.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer.* He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Rogue FlashBender 2 XL Pro Lighting System

Amateur Photographer Testbench GOLD ★★★★★

● £85 ● www.expoimaging.com

Callum McInerney-Riley tests one of the most versatile light-shaping systems on the market

At a glance

- Lightweight and portable
- Multiple functions for different light shaping
- Packs away flat into its own carry case
- Includes a detachable softbox grid

THE NEW FlashBender 2 XL Pro Lighting System is a multi-functional light-modifying tool that attaches to a flashgun. The kit includes the FlashBender 2 XL Pro reflector – the largest reflector available – a softbox diffuser attachment for softening the light, and a strip-grid attachment (strip diffusion panel and fabric grid) for directional concentration of the light.

The reflector itself measures 254 x 280mm, and thanks to some malleable rods inside the reflector it can be sculpted to form a variety of shapes, including snoots and barn doors.

As all the kit parts are independent of each other, the Rogue FlashBender 2 XL Pro Lighting System can be packed up to a very small size. It can easily be transported on location and it fits perfectly into a 15in laptop compartment of a camera bag.

Conclusion

If you're looking for a light modifier to use in a host of situations on location, you can't really get better than the Rogue FlashBender 2 XL Pro Lighting System. While the quality and spread of light isn't as good as a purpose-built softbox, the trade-off is very slight when you consider just how much you can do with the kit. Whether it involves using the softbox attachment and grid to softly light a portrait, sculpting a snoot from the reflector to shoot a product from above, or adding a little fill-light, the results are really impressive. The ability to adapt to each situation is the Rogue Kit's strong point, and if you're into shooting different things with off-camera flash then the FlashBender 2 XL Pro Lighting System is a brilliant accessory.

Velcro attachment
The diffusion panel for the softbox attaches to the reflector with a Velcro fastening, making it easy to switch between soft and hard light.

Universal fitting
The set-up fits a wide range of flash units via an adjustable belt-and-buckle attachment.

Travel case included
A durable fabric bag is included with the FlashBender 2, which houses all elements of the kit for easy transportation.

OPTIONAL EXTRAS

Rogue 3-in-1 Honeycomb grid
£30, www.expoimaging.com
By rolling the reflector into a tube, the 3-in-1-grid attachment can be added to the FlashBender 2 kit, which allows a very precise spotlight. It's perfect for hair and rim-lighting a portrait.

Rogue Universal Gel Kit
From £23, www.expoimaging.com
These flash gels attach to a flashgun to give users coloured light. Rogue makes an impressive collection that comes with a handy carry case. As well as the universal kit with a host of different-coloured gels, Rogue also sells gels that correct white balance.

ALL PRICES ARE APPROXIMATE STREET PRICES

Tech 21 Patriot iPhone 6 case

- £40
- www.tech21.com/styles/patriot

The case offers edge and screen protection, as well as dust covers for ports

SMARTPHONES aren't just useful for taking the odd snapshot, as there are hundreds of apps that can help you do everything from catalogue your images to finding out the exact direction of the sun. And then there are other essentials, such as navigational tools and, of course, making phone calls. This is why they're an essential accessory for many photographers.

If you're out in rugged shooting conditions, taking your valuable, and often delicate, smartphone can be risky. Thankfully, the Tech21 Patriot case should protect your phone should the worst happen. The rugged case is made of a tough, but flexible plastic, while a built-in Impact Shield cover protects your screen and the home button.

Tech 21 says it will protect your smartphone from a four-metre drop, and having dropped my phone from a 2.5-metre drop onto a wooden floor, and it surviving, I have no reason to doubt this claim.

It isn't just protection from impact that the case offers. By covering the home button, screen and various ports and buttons, the case also makes the phone splashproof. Even with the cover the touchscreen is still usable, and all the buttons that are covered are mimicked on the case so they can all still be used. The only things, obviously, not covered are the front and rear cameras, so you can still snap away.

A useful addition is a removable plastic holster that includes a sturdy belt/strap clip. I found this to be very secure on my belt, or camera strap, yet it takes just a second to unclip and release the phone.

The case adds significant bulk to what are otherwise slender phones, but if you want to protect your phone while shooting it is a small sacrifice to make. Overall, the case offers superb protection for Apple iPhone 5S, iPhone 6, iPad Air and Samsung Galaxy 6.

Richard Sibley

The Tech 21 Patriot case doesn't restrict the use of the camera

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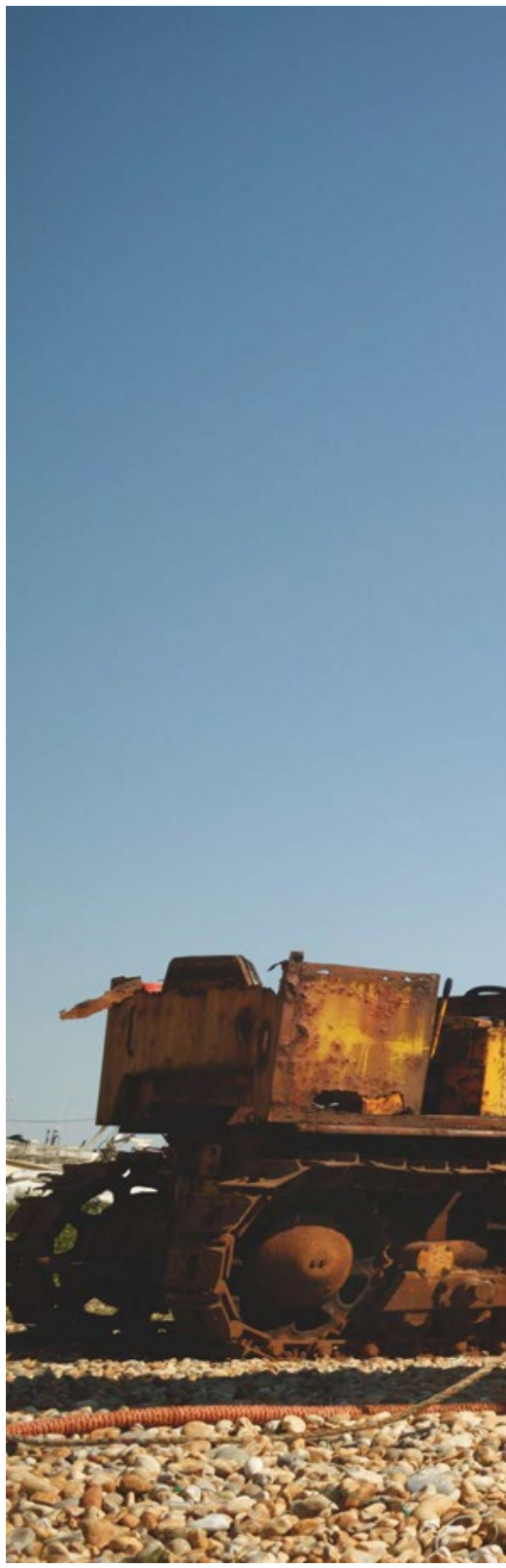
At a glance

- 24.2-million-pixel, APS-C CMOS sensor
- Canon EF-M mount
- ISO 100-12,800 standard, (100-25,600 extended)
- 4.2fps continuous shooting
- Full HD video at 30fps, 25fps and 24fps
- £600 with 18-55mm lens



Canon EOS M3

The **EOS M3** is Canon's first compact system camera to be aimed squarely at enthusiast photographers. **Andy Westlake** finds out whether it hits the mark

For and against

- ➕ Compact, portable design
- ➕ Excellent controls and user interface
- ➕ Impressive image quality
- ➖ Relatively slow continuous shooting and focusing
- ➖ No built-in viewfinder
- ➖ Limited native lens range

Where in the range

Canon EOS 100D

Price £360 with 18-55mm lens

Canon's most compact DSLR is based around the company's stalwart 18MP, APS-C CMOS sensor, and handles remarkably well considering its size.

Canon PowerShot G1 X Mark II

Price £520

Canon's premium large-sensor zoom compact houses a 12.8MP, 1.5in CMOS sensor and a fixed 24-120mm (equivalent) f/2-3.9 lens.

Data file

Sensor	24.2-million-pixel, APS-C CMOS
Output size	6000 x 4000 pixels
Focal length mag	1.6x
Lens mount	Canon EF-M
File format	Raw (CR2), JPEG, raw + JPEG
Shutter speeds	30-1/4000sec
ISO	100-25,600 (expanded)
Exposure modes	PASM, auto, scene
Metering	Evaluative, partial, spot, average
Exposure comp	±3EV in 1/3 steps
Drive	4.2fps
Movie	Full HD at 30fps, 25fps or 24fps
Viewfinder	Optional EVF-DC1
Display	3in, 1.04-million-dot tilting LCD
AF points	49-point hybrid CMOS III
External mic	Yes, 3.5mm stereo
Power	LP-E17 rechargeable Li-ion
Battery life	Approx 250 shots
Memory card	SD, SDHC, SDXC
Dimensions	110.9 x 68 x 44.4mm
Weight	366g (with battery and card)

Of all the major camera manufacturers, Canon has been by far the most reluctant player when it comes to compact system cameras. Not only was Canon one of the last to make a mirrorless camera at all, with the EOS M in mid-2012, but it has also released just four compatible EF-M mount lenses to date. With a simplistic entry-level design and sub-par autofocus, the EOS M never really captured photographers' imaginations, so it's perhaps no surprise that Canon has taken so long to follow it up. But now, with the EOS M3, the company has moved distinctly towards attracting enthusiast photographers.

The M3 is based around an all-new 24.2-million-pixel,

With its tilting LCD screen, the EOS M3 is great for exploring interesting angles, like in this low-level shot

APS-C-sized CMOS sensor. Perhaps surprisingly, this doesn't employ Canon's clever dual-pixel AF technology that is used on the EOS 70D and 7D Mark II, but instead incorporates phase-detection pixels to give a 49-point hybrid autofocus system.

In terms of design, the M3 borrows heavily from Canon's other small cameras, with a handgrip that's reminiscent of that on the EOS 100D, and a tilting touchscreen and EVF-compatible hotshoe like those on the PowerShot G1 X Mark II. It's also the first EOS to gain an exposure-compensation dial. The message here is clear – the M3 is designed to keep existing EOS owners, who might be tempted to buy another brand of CSC, in the Canon fold.

Features

With a solid, but not exactly class-leading specification, Canon seems to have decided that the EOS M3 should keep prospective buyers reasonably satisfied without treading too much on the toes of its DSLR range. That 24.2MP sensor offers a sensitivity range of ISO 100-12,800, expandable to ISO 25,600. Shutter speeds run from 30secs up to 1/4000sec, and continuous shooting operates at 4.2fps with a five-image raw buffer (although unlimited shooting in JPEG).

When it comes to video, the M3 is capable of recording full HD 1920 x 1080-pixel movies at 30fps, 25fps or 24fps, with built-in stereo mics and the added bonus of a 3.5mm jack for an external microphone. A focus-peaking display is available for manual focusing, which is displayed during recording to aid pulling focus from one subject to another. However, there's no overexposure-warning display.

For viewing images, the M3 has a 3in, 1.04-million-dot rear touchscreen that is hinged to tilt 45° downwards, upwards or fully forwards. There's no built-in viewfinder, but an optional EVF is available (more on this later).

Other features include the now-obligatory built-in Wi-Fi for connection to a smartphone or tablet, allowing remote control and image sharing. An NFC chip in the camera's base enables easy pairing with compatible devices. One nice touch is that the M3 also has an IR receiver in the handgrip, for a more traditional take on wireless remote control.

Screen and viewfinder

With no built-in viewfinder, most M3 owners will rely on the rear LCD. Thankfully, this is sharp and detailed, with pretty accurate colour rendition. The on-screen displays are clear and offer plenty of exposure information, and it's possible to cycle through various levels of detail, along with an SLR-like control panel display showing the main settings on an otherwise-blank screen that works best when using the EVF.

At its standard brightness setting the screen is a bit too dim for shooting in bright sunlight, but turn it up to maximum

Focal points

The EOS M3 has plenty of external control points and includes a solid feature set too

Pop-up flash
The tiny built-in flash is released by a sliding switch in the camera's side, and has a guide number of 5m @ ISO 100.

Wi-Fi and NFC
An NFC chip is located in the camera's baseplate for easy Wi-Fi set-up with compatible devices.

Battery
The LP-E17 battery is rated for just 250 shots per charge, and is replenished using the supplied external charger.

Hotshoe
The hotshoe accepts Canon EX-series flashguns and third-party E-TTL alternatives, as well as the EVF-DC1 viewfinder.

Connectors
The EOS M3 sports USB and microphone sockets on one side of the camera, and a mini HDMI port on the other.

IR remote receiver
This is compatible with Canon's RC-6 infrared release for wireless remote control.

Customisable controls
The top-plate M.Fn button, the video record button and the down key on the D-pad can all have their functions reassigned according to the user's preference.

The 18-55mm kit zoom has very effective IS – this was handheld at 1/6sec

and it works just fine. In low light the opposite problem appears, as the screen doesn't adjust down in brightness, making images look brighter than they really are. Unfortunately, while Canon includes a very useful RGB histogram display to help judge correct exposure, it takes up so much space on-screen that your subject becomes difficult to see.

For those who prefer an eye-level finder, the EVF-DC1 costs £250 separately or can be bought in kits with the EOS M3. It slots onto the hotshoe, can tilt 90° upwards and has an eye sensor for automatic switchover from the LCD. The 2.36-million-dot OLED panel is sharp and detailed, and the view is a decent enough size, similar to the optical finders of high-end APS-C DSLRs.

Build and handling

From the moment you pick up the EOS M3, it's clear that Canon has thought hard about how to make a small camera that's still pleasant to use, with the result that this is one of the nicest-handling CSCs of its type. It feels very solidly made, and the handgrip is surprisingly secure, even when shooting one-handed.

The control layout is broadly similar to mid-range EOS DSLRs. A milled metal dial around the shutter button is used to change the main exposure settings, which clicks with pleasing precision. It is supplemented by an exposure-compensation dial that fits perfectly into Canon's standard EOS control logic, taking the place of the rear dial in P, Av and Tv modes, while also allowing exposure compensation to be applied when using auto ISO in manual-exposure mode. This means that the small rear dial surrounding the D-pad is only needed to set the shutter speed or aperture in M mode.

Other key functions, including ISO and flash mode, have their own dedicated buttons on the camera back, with the on-screen Q menu allowing access to a further range of settings. Three buttons are customisable to the user's preference, namely the top-plate M-Fn button, video record button and the down key on the D-pad. Once these are configured, there's little reason to dive into the camera's menus, but when you do, you'll find they are clearly laid out and attractively designed. Most-used settings can be stored to a useful My Menu.

Canon has also done an excellent job of integrating its touchscreen interface into the overall control system. It is fast and responsive, and is particularly good for quickly selecting a focus area while you're shooting. Crucially, though, it's always a complement to the physical controls – never a replacement.

Possibly the biggest letdown in terms of design is the lens. At a time when other manufacturers have adopted compact retractable zooms, Canon's 6cm-long 18-55mm feels outdated. The M3 is only truly pocketable with the 22mm f/2 pancake prime lens.

Focusing

The original EOS M's Achilles' heel was undoubtedly its autofocus system. Thankfully, the EOS M3 is much improved in this regard, at least with the 18-55mm kit zoom that I used for this test. While it doesn't feel as snappy as the very best of its competitors, I found the AF to be fine for everyday shooting, at least with subjects that weren't moving too quickly. It is also capable of tracking

Canon's new 24MP sensor can resolve lots of detail, with bold and attractive colour rendition

This ISO 2500 image retains strong colour and plenty of fine detail

moving subjects to a degree, although the continuous shooting rate slows right down. Competitors such as the Samsung NX500 and Sony Alpha 6000 are much quicker.

Canon's EF and EF-S-mount DSLR lenses can be used on the M3 via the EF-EOS M-mount adapter, complete with electronic aperture control, image stabilisation and AF. In principle, the most recent STM lenses should autofocus perfectly well, but those with other types of focus motor might struggle. I tried this out with several older lenses, and while autofocus worked well enough for static subjects it was still very slow, taking a second or more to acquire focus. When a big shift of focus distance was necessary, the AF often hunted for a second or two and then gave up.

This means that, in many cases, manual focus can be quicker than autofocus. Yet while the EOS M has both magnified live view and a focus-peaking display, it stops fast lenses down automatically in bright light, which can result in inaccurate focusing. One way around this is to assign depth of field preview to the M-Fn button and hold it down during focusing, but this shouldn't be necessary.

Overall, I'd say that, while you can use your DSLR lenses on the EOS M, if you're looking for a small camera to make the most of them, the EOD 100D is still a better bet.

Performance

When it comes to operational speed, the EOS M3 is quick enough, powering up in a second or so and responding instantly to control changes. Shot-to-shot times are a little sluggish, though, always requiring a delay of a second or two between shots. This can get in the way of catching just the moment you want.

In terms of image quality, the 24.2MP sensor records plenty of detail, if not quite as much as others that have no low-pass filter. Metering is impressively accurate, generally doing a good job of maintaining highlight detail, and auto white balance is invariably well judged. Out-of-camera JPEGs offer pleasing, punchy colour that's maintained well at high ISO sensitivities, and I got perfectly acceptable results shooting up to ISO 6400 at least.

Canon also appears to have adjusted its JPEG processing to use much lighter luminance noise reduction. As a result, fine detail is rendered better, with little smudging of low-contrast areas such as grass or foliage, but at the penalty of higher luminance noise. Careful raw processing will, of course, give even better results.

One area where Canon sadly doesn't seem to have improved, though, is dynamic range at low ISOs. The EOS M3's sensor has relatively limited leeway for pulling up extra shadow detail from raw files, allowing just 2 or 3 stops of detail to be recovered before being swamped by noise. Cameras like the Sony Alpha 6000 and Samsung NX500 give at least 1 more stop of shadow detail.

I was also surprised to see that, while the M3 has lens-aberration correction options for vignetting and lateral chromatic aberration, unusually for a CSC it doesn't correct geometric distortion in-camera. This means that the 18-55mm's pronounced barrel distortion at wideangle remained visible in the horizons on landscape shots. AP

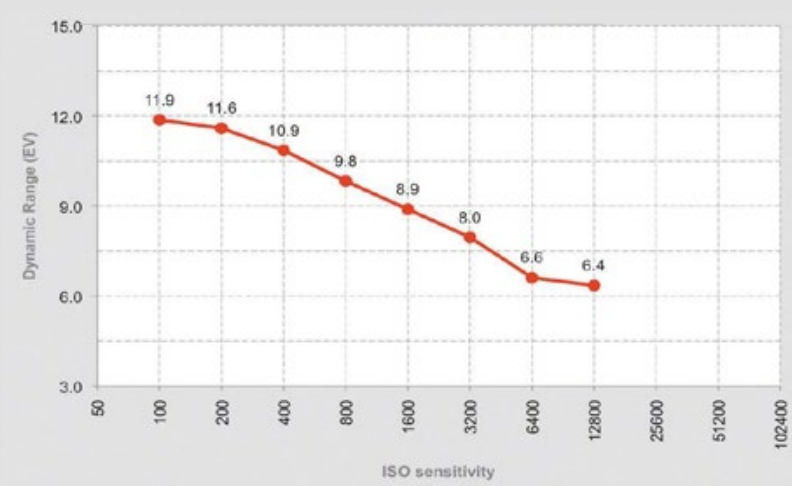
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

THIS is the first time we've seen Canon's latest 24.2-million-pixel sensor in action, and on the whole it gives good results. Unlike some other recent high-resolution APS-C sensors, it still uses an anti-aliasing filter, so it doesn't reach the same heights of resolution, but equally it's less prone to artefacts. Noise performance is pretty good, and even ISO 6400 is quite usable, especially if you're prepared to process from raw. The in-camera processing does a good job of maintaining its vibrant colour output as the ISO is increased too.

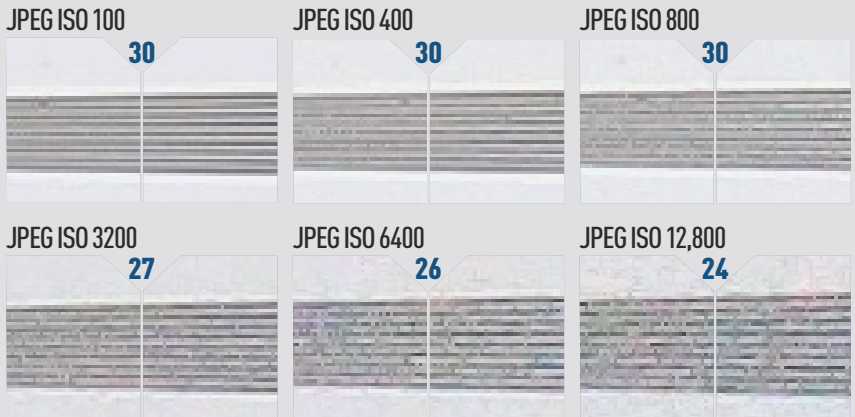
The one area where Canon still lags behind the best in class is dynamic range – don't expect to be able to push shadows very far without seeing noise. However, on a more positive note we've seen no signs of banding when making adjustments in post-processing, which has been a problem with some Canon cameras in the past.

Dynamic range



At ISO 100 the EOS M3 gives a dynamic range of 11.9EV in our Applied Imaging tests. This is a little way off the best of its peers, and means that it allows less shadow detail to be recovered from raw files in comparison. Dynamic range falls only a little on increasing the sensitivity to ISO 400, but after that it drops monotonously, to around 8EV at ISO 3200. The higher ISO sensitivities give very low readings, indicating that most shadow detail will be swamped by noise.

Resolution



At ISO 100 the EOS M3 resolves around 3000l/ph, which is much what we'd expect from a 24MP sensor with a low-pass filter. Detail is smoothly blurred beyond this point, with no visible moiré or aliasing artefacts. There's little loss of resolution due to noise at sensitivities up to ISO 800, and it's only at ISO 1600 that it drops to about 2800l/ph. It doesn't drop too much further at the highest settings, with about 2600l/ph achieved at ISO 6400, and 2400l/ph at ISO 12,800.

Amateur Photographer IQ Image Engineering

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 100

JPEG ISO 400

JPEG ISO 1600

JPEG ISO 3200

JPEG ISO 6400

JPEG ISO 12,800

With its new 24.2MP sensor, the EOS M3 delivers really nice results at low ISOs, with plenty of detail and little visible noise. At ISO 400 noise starts to become visible at the pixel level, but it's unlikely to have much impact even on a large print (A3 or 12 x 18in). At ISO 800 shadow detail begins to block up in the camera's JPEGs, and the raw files indicate that noise is now becoming very visible. Even so, JPEG files remain very usable to ISO 3200 at least, although beyond this low-frequency chroma noise can become visible in shadow areas. Processing from raw with optimised noise reduction generally gives better results, and ISO 6400 can give quite acceptable images. However, higher ISO images are very noisy indeed and should only be used when necessary.

The competition

Samsung NX500

Sensor 28MP, APS-C BSI-CMOS

Price £600 with 16-50mm lens

Samsung's NX500 places the hugely impressive sensor we first saw in the NX1 into a more compact body. It's a very impressive camera with excellent autofocusing and 4K movie recording. However, there's no option to add an EVF.

Sony Alpha 6000

Sensor 24MP CMOS

Price £530 with 16-50mm lens

With a built-in electronic viewfinder, on-chip phase-detection autofocus and 11fps continuous shooting, the Alpha 6000 is one of the most capable compact system cameras on the market. At the current price it's a bargain.

Olympus Pen E-PL7

Sensor 16MP, Four Thirds CMOS

Price £470 with 14-42mm lens

Olympus's retro-styled compact system camera takes all the best features from the popular OM-D range and places them in a more compact body. It's fully compatible with the extensive Micro Four Thirds lens range too.

Our verdict

OVERALL, there's a lot to like about the Canon EOS M3. It is compact, well made and handles well, with a sensibly thought-out control layout and well-designed grip. Crucially, autofocus speed is much improved on earlier Canon EOS M models, to the extent that I never found it to be a problem while shooting with the 18-55mm kit zoom. Unfortunately, though, it's still very slow with most EF lenses via Canon's mount adapter, which means that you'll get best performance using the four EF-M lenses so far available.

There's not much to complain about with respect to image quality, with the new 24.2MP sensor giving highly detailed images at low ISOs and impressively low noise at high ISO settings. Indeed, the main disappointment is that Canon hasn't improved its low ISO dynamic range, so you can't dig as much detail out of the shadows when shooting raw as you can get from its APS-C competitors.

In other regards, though, it is difficult not to feel just a little short-changed by the M3. With its relatively slow burst speed and meagre raw buffer it can't match the impressive performance achieved by CSCs of other brands, almost as if Canon has deliberately designed the M3 not to compete with its own DSLRs for speed. The relatively bulky kit zoom also makes the combination less portable compared to modern collapsible zooms, although its image quality is very good.

Overall, while the EOS M3 is a vastly better camera than the EOS M ever was, it's difficult not to conclude that you can get a lot more for your £600 from cameras like the Sony Alpha 6000 or Samsung NX500 – especially when you take into account the limited lens range available for the M3. This isn't to say it's a bad camera, as I think many photographers will like it, but to me it's a near-miss rather than a hit. Add an EVF, speed things up, and Canon could have a serious contender on its hands. Right now, though, the M3 feels a generation behind the state of the art.

FEATURES	7/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

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This early sunrise shot of Fairfield church was captured at the widest end of the zoom range

Tamron SP 15-30mm f/2.8 Di VC USD

Tamron's latest wideangle zoom lens combines a fast and constant f/2.8 maximum aperture with optical stabilisation. **Michael Topham** puts it to the test to find out if it's perfect in every way

LATE last year, while attending the Photokina trade show, I got my hands on the very first sample of Tamron's new wideangle zoom – the SP 15–30mm f/2.8 Di VC USD. At the time, I questioned how well this model would sit in an already crowded wideangle lens market. However, I was told that it is different to what we've seen before in that it's the first wideangle zoom with a constant f/2.8 aperture and is equipped with optical stabilisation. Although Canon and Nikon both produce excellent variations of wideangle zooms with optical stabilisation, in the form of the Canon EF 16–35mm f/4L IS USM and Nikon AF-S Nikkor 16–35mm f/4G ED VR, neither of these shoots at f/2.8 like the new Tamron. Even if you were to look at the more expensive Canon EF 16–35mm f/2.8L II USM or Nikon AF-S Nikkor 14–24mm f/2.8G ED, you'd find that neither of these supports optical stabilisation. What we have here, then, is a lens that's been designed to bring all the best features a photographer could ever want from a wideangle zoom lens together in one model. The question is, does it live up to the promise of being the ultimate wideangle solution for serious photographers?

Features

Before delving into the technical details of the construction, it should be noted that while primarily designed for use with full-frame cameras, the Tamron SP 15–30mm f/2.8 Di VC USD is a lens that's suitable for use on APS-C models too. Take the

Opening the lens to f/2.8 helps to blur background subjects and presents an opportunity to experiment with depth of field

multiplication factor of an APS-C camera into consideration and this lens becomes more of a standard zoom than a wideangle, with a 22.5-45mm equivalent range. Based on the fact most people will be looking at this lens for its wideangle benefit, I will be testing it coupled to a Canon EOS 5D Mark III full-frame DSLR, with which it provides a 110°32'-71°35' angle of view.

The Tamron 15-30mm f/2.8 employs an 18-elements-in-13 groups arrangement and includes an expanded glass moulded aspherical element within the front group – the first of its kind to be found in a Tamron lens. Its purpose is to control aberrations effectively and enhance sharpness, while working in tandem with several low-dispersion glass elements. To protect the lens from unwanted reflections and ghosting, Tamron has used special eBAND nano-structured coatings, and just as we've come to expect from the manufacturer, this lens is equipped with an Ultrasonic Silent Drive (USD) motor to ensure autofocus operation is as quiet and as accurate as possible. Although the minimum focus distance won't be a deal breaker for the type of architectural, interior and landscape photographers this lens is aimed to target, it's possible to focus within 28cm (11in) of a subject, which is the same distance quoted by Canon and Nikon's wideangle zooms with an f/2.8 aperture.

Although some photographers may question the benefit optical stabilisation brings to a zoom so wide and to a lens that will be frequently coupled to a camera mounted to a tripod, it remains one of the key selling points. For those who prefer to work handheld or anyone using their camera in an environment where a tripod or monopod can't be used, the optical stabilisation could make all the difference between capturing a pin-sharp shot rather than a blurred one.

Tamron has decided against specifying the rated number of stops the VC system is effective to, but out in the field I experienced no difficulty shooting sharp images with slow shutter speeds, and with the camera braced against my body I was able to achieve sharp shots with a shutter speed as slow as ½sec set to its widest 15mm setting.

Focus speeds are hasty and in scenes with strong contrast it doesn't delay at locking onto a subject

'The additional weight contributes to a solid feel'

Build and handling

Pictures of a lens don't always give the best impression of its size, and it's only when you pick this lens up that you become aware of how chunky it really is. Compared to Nikon's AF-S Nikkor 14-24mm f/2.8G ED, it's 130g heavier and there's a substantial 465g difference compared with Canon's relatively lightweight EF 16-35mm f/2.8L II USM. The additional weight contributes to a solid feel, though, and despite plastic being used in the construction of the barrel it feels up to the task of shaking off any occasional knocks that can occur in the field. Everything from its well-grooved rubberised zoom and focus rings to its permanently attached lens hood feel well put together, helping to radiate a build quality that feels on a par with its closest rivals.

The zoom functions across its range in less than a quarter of a turn of the zoom ring for fast operation, despite the fact it has more resistance than the manual-focus ring, which operates more fluidly and requires less effort to rotate it. As for the buttons, they sit quite flush to the barrel with only a slight protrusion.

From behind the camera and with my left hand supporting the lens beneath, the vibration-compensation switch falls to the thumb nicely, but the same can't be said for the AF/MF switch that's positioned higher and requires a good stretch of your thumb around the barrel to reach it. On numerous occasions during testing I found myself having to pull my eye away from the viewfinder to find the AF/MF switch when all I wanted was to find it

The role the Vibration Compensation system plays is clearly illustrated here in a shot taken at 1/10sec

quickly by feel. The way the fixed petal hood protrudes beyond the bulbous front element offers excellent protection from knocks and scrapes. The felt-lined lens cap also provides further protection and is the push-fit type as opposed to the more traditional pinch-style.

Image quality

For a lens that has a price tag approaching four figures you'd want a first-class image-quality performance in return. The good news is this is exactly what you get, and the results from our testing – both out in the field and back in the lab – suggest Tamron's engineers have worked hard to ensure it is the very best lens it can be.

Opening the lens to its f/2.8 maximum aperture reveals a drop off in sharpness in the corners, but by the time the aperture is stopped down to f/5-5.6 edges start to appear much sharper, with the ultimate sweet spot found between f/8 and f/11 at 15mm. At f/16 diffraction does begin to blur the image a little and becomes more pronounced at f/22. In the middle of the zoom range (24mm), sharpness levels are high between f/5.6 and f/11, while at the 30mm end I discovered an aperture setting of f/11 delivered the best results.

For a lens so wide and so fast, I expected vignetting to be a major concern. Thankfully, it's not as obstructive as I'd envisaged, and although it must be noted that corner shading is evident between f/2.8 and f/4.5 at its widest focal length, it gradually disperses as the aperture is closed towards f/5 and isn't as prominent at the middle or longer end of the focal length.

An inspection along high-contrast edges where aberrations can appear revealed traces of purple and green fringing. However, this was only obvious when an image was viewed at 100% or closer and isn't intrusively obvious in general viewing. There is evidence of barrel distortion at 15mm, while at 30mm straight lines also appear to bow outwards, indicating some pincushion distortion. AP

Our verdict

THERE'S a lot to like about the Tamron SP 15-30mm f/2.8 Di VC USD, and for those after a moisture-resistant wideangle zoom with image stabilisation and an f/2.8 aperture it ticks all the right boxes. It's by no means cheap, but represents excellent value for money when you consider how well it performs optically and the way it offers vibration compensation – a feature neither the Canon EF 16-35mm f/2.8L II USM (£1,120) nor Nikon's AF-S Nikkor 14-24mm f/2.8G ED (£1,315) provides. With the exception of the positioning of the AF/MF switch, I was extremely pleased by its all-round performance. Full-frame DSLR users specialising in landscape, interior or architectural photography will definitely want to take a closer look, and although there's the small issue that it can't currently be used with filters, we expect a suitable filter holder will arrive for this lens in the coming months.

Data file

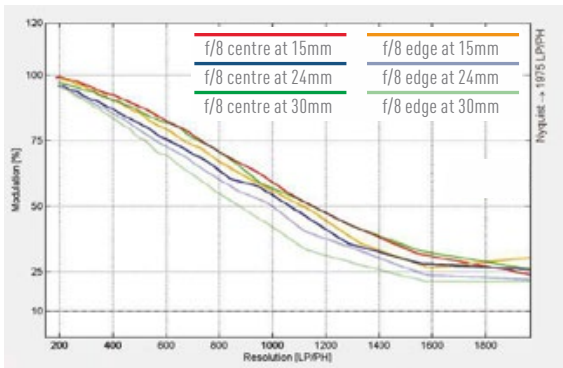
Price £950
Filter diameter N/A
Lens elements 18
Groups 11
Diaphragm blades 9
Aperture f/2.8
Minimum focus 28cm
Length 145mm
Diameter 98.4mm
Weight 1,100g
Lens mount Canon, Nikon, Sony

Amateur Photographer Testbench Recommended ★★★★

Tamron SP 15-30mm f/2.8 Di VC USD

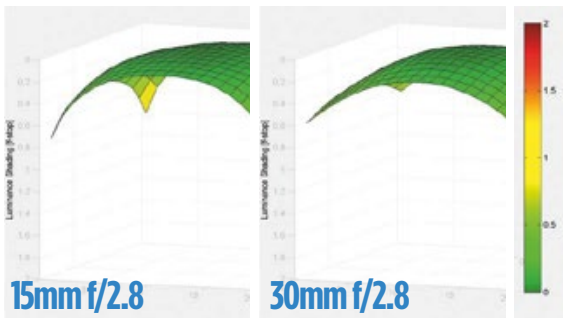
Resolution

The best centre and corner sharpness is at f/8-11. Use the lens at its maximum aperture set to its widest focal length and you'll quickly realise the corners appear softer than the centre. Diffraction starts to have an effect on sharpness at f/16 and beyond, so for the finest results users will want to use it between f/5.6 and f/11 unless circumstances or a low-light environment dictates otherwise.



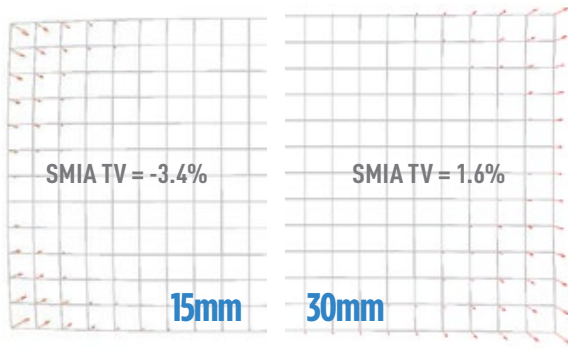
Shading

Our graphs indicate that the lens shows signs of most vignetting when it's used at f/2.8 at 15mm. Closing the aperture by a couple of stops removes it completely. Vignetting is controlled slightly better as you push through the zoom range and you'll only need to close the lens by a stop (f/4) between 24mm and 30mm to see a big difference.



Curvilinear distortion

Barrel distortion is evident at 15mm, and if you study the results below closely you'll notice straight lines have a tendency to bow in towards the edge. As the zoom is extended towards 24mm barrel distortion becomes less distinct, but our chart did reveal some pincushion distortion at 30mm with horizontal lines bowing out at the edge.



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• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

Superzoom quality

Q I would like to buy an 18-200mm lens to replace the 18-55mm that came with my Canon EOS 100D. I am really looking for a better zoom for bike shots, but I'd rather have one do-it-all lens than have to carry two, which is a pain when I'm out on the bike.

I would use the lens for pictures of me and the bike in various nice places, ride-by shots and all the usual family/holiday gatherings a camera is used for. I don't have a particular budget in mind, but obviously I'd be happier paying £100 than £500, although I will pay whatever is necessary. I would also be happy to buy a second-hand model.

Ultimately, though, will the quality be better or worse than the standard 18-55mm kit lens?
BigDan1190

A The answer to your question, Dan, depends on what you mean by 'quality'. All superzoom lenses tend to behave in much the same way. They show very strong barrel distortion at wideangle, then serious pincushion distortion across most of the rest of the range. So if you like straight lines to stay straight, they behave much worse than typical 18-55mm kit zooms.

In terms of sharpness, superzooms typically surpass kit zooms across the entire shared range. In fact, they tend to be exceptionally sharp in the middle of the zoom range, maybe 35-85mm or so. At the long end, though, they get very soft, and visibly worse than 55-250mm telezooms.

Most superzooms perform very similarly, so in terms of image quality it doesn't really matter much if you go for Tamron, Sigma or Canon – just pick the best deal you can find. Of the slightly older and less expensive models, my personal favourite is the Sigma 18-250mm f/3.5-6.3 DC OS HSM, but the Tamron 18-270mm f/3.5-6.3 Di II VC PZD isn't far behind. Both cost £250-£300. However, one advantage of buying the more expensive (£390) Canon EF-S 18-200mm f/3.5-5.6 IS is that you can download a profile for correcting lens aberrations such as distortion and vignetting from Canon's website, and install it on your EOS 100D to get corrected images directly out of the camera.

Superzoom lenses are usually least sharp at the telephoto end of their range

Ultimately, all-in-one lenses are a compromise of convenience over technical quality. The image quality isn't quite as good as carrying two lenses covering the same range, but obviously you don't have to change lenses. In my experience, this means you're also more likely to shoot at telephoto, and therefore get a wider variety of pictures. **Andy Westlake**

Studio flags

Q I recently read an old book on studio lighting that kept referring to 'flags'. I'm going to hold my hands up and say I have no idea what a 'flag' is, and the book wasn't very good as I still have no idea what a flag is. Can you explain, please? **Neil Swinn**

A A flag is simply a black board that is used to block light reaching a certain area. The term is fairly loose and flags can range hugely in size and in the material they are made from. Commonly, they are made of fabric and are attached to a frame, or in larger studios they can be polystyrene boards painted black on one side and usually left white on the other so they can be used as a reflector.

A flag is a black board that is used to stop light reaching a certain area

Flags soak up the light, rather than reflect it, so they can make part of a scene darker. Alternatively, they can be used strategically to prevent reflections on shiny surfaces. **Richard Sibley**

Firmware upgrades

Q I have recently seen that Sony has released a firmware update for its Alpha 7. I own an Alpha 7, but have no idea how to go about updating the firmware. To be honest, I'm a bit scared of breaking my camera as I have heard a few horror stories. Should I really attempt it myself or should I send it to Sony or somewhere else to get it sorted?
Darren Williams

A You should absolutely attempt the firmware upgrade yourself, Darren. Most manufacturers ask that you save the firmware to a memory card and install it from there. However, with Sony it is downloaded to your computer and then installed.

You can find the firmware at esupport.sony.com/US/p/model-home.pl?mdl=ILCE7, and if you follow the simple instructions there really is no way you will break your camera. Download it to your computer, run the software and it will guide you through the process. Basically, all you need to do is connect your camera to your computer via the Micro USB lead and the computer will install the new firmware.

The reason some people fear installing firmware is that there used to be a problem if you attempted to install it when the camera battery was about to run out. If the battery died halfway through the installation, it would often render the

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The distance learning was very helpful to me as I cannot commit to regular days in the week. I enjoy the feedback, which is honest and fair but constructive.

Lee Hyett-Powell
Diploma in Digital Photography

camera useless and it would have to be sent back to the manufacturer to have the firmware installed and the camera made operable again. However, these days most cameras warn you that you need a fully charged battery, or the camera has to be connected to a power supply, otherwise it won't allow you to start the installation. Just follow the simple instructions and you will be fine.
Richard Sibley

Tripod collar wanted

Q I am trying to source a tripod-mount collar to fit my Nikon AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR lens. The barrel diameter is, I believe, 76mm (3in), but I am concerned that the weight could be too much for the body-mounting flange. Nikon doesn't produce a collar to fit this lens, and I have tried Jessops, Wex, Camera World and even eBay, all to no avail. Can you help?
Reg Metcalfe LRPS

Lightweight telezooms place little strain on a camera's lens mount

A The bad news is that I don't think you'll find a tripod collar for this lens, but the good news is that this is because you don't really need one, which is why Nikon doesn't make one. Your lens weighs around 530g, so it won't place enough strain on the camera body to worry about. Tripod collars are generally only used with much heavier lenses, such as the 1.5kg 70-200mm f/2.8 models. Personally, I've been using this type of lens for years without experiencing any problems at all. The main things, when shooting on a tripod with this kind of telezoom lens, are to turn off the vibration reduction and try to avoid extending the centre column very much. This should give you the sharpest pictures. **Andy Westlake**

HOW IT WORKS

I am your Semi-silvered mirror

I HAVE been a vital feature of many single-lens reflex cameras since long before the digital age, but I am now more important than ever, not just with all DSLRs but also with Sony SLT (single-lens translucent) digital cameras. I am a semi-silvered mirror.

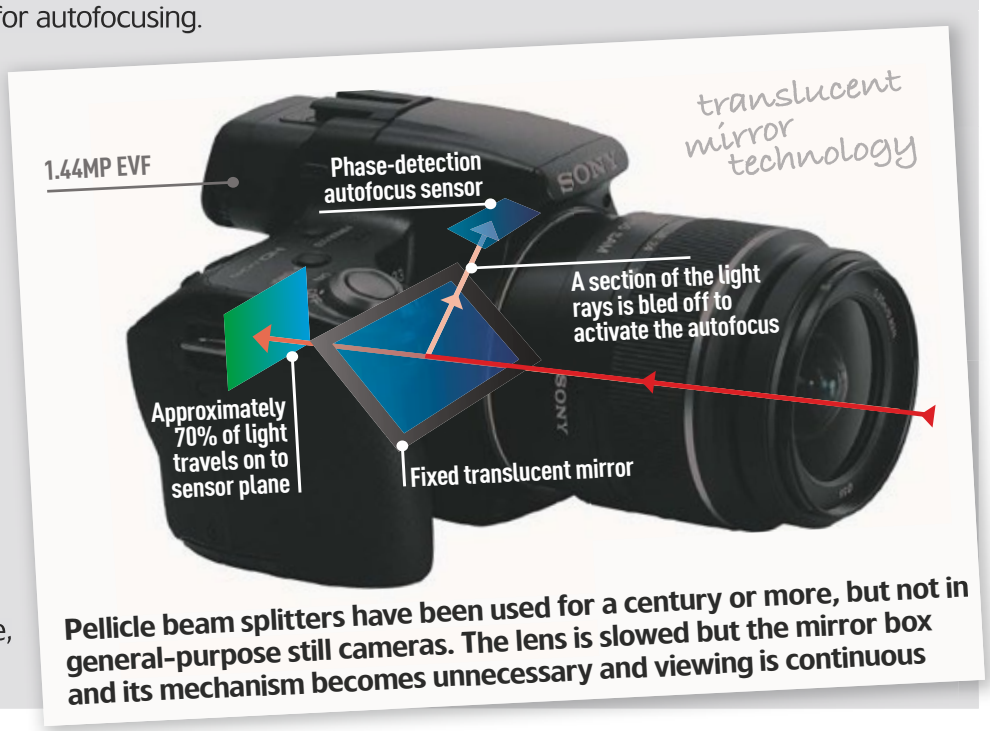
A mirror is a reflective surface, with the reflective part usually formed from a very thin layer of metal. With SLRs it's the reflex mirror that can have semi-silvered areas. By reducing the thickness of a silvered or metal-layered area on the mirror, a percentage of the light is not reflected up into the pentaprism and into the viewfinder. This enables the unreflected portion to be diverted down, beneath the mirror to a dedicated sensor for autofocusing.

In the case of SLT cameras, the majority of the light passes straight through the mirror and, when the shutter is open, onto the sensor. The remainder is diverted upwards, to an autofocus sensor within the viewfinder housing.

A key advantage of SLT cameras is that as the mirror doesn't flip up and down between exposures, so the metering and focusing sensors can continue their work while exposures are being made with no interruption. At the same time, the viewfinder view also remains constant. With reduced mechanical complexity there is less vibration and mechanical noise, and you can increase the sequential shooting rate of the shutter.

The idea of a fixed semi-silvered mirror is not new. Canon, for example, was using the idea in the 1960s with some of its professional Pellix SLRs.

A semi-silvered mirror sounds perfect, but there is one key weakness. If you divert some of the light coming from the lens, then the brightness either to the viewfinder or the metering or focus sensors – or even the image sensor, in the case of SLT cameras – is compromised. Nevertheless, the use of semi-silvered mirrors has been a great success in SLRs, DSLRs and SLT-type reflex cameras.



Pellicle beam splitters have been used for a century or more, but not in general-purpose still cameras. The lens is slowed but the mirror box and its mechanism becomes unnecessary and viewing is continuous

BLAST FROM THE PAST

Minolta Dimage A1

Ian Burley looks at the last major camera launched by Minolta

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MINOLTA'S Dimage A1 was the last major camera launch made by Minolta before the company merged with Konica to form Konica Minolta. The A1 was also a pioneer of sensor-shift image stabilisation. A development of the Dimage 7 series first revealed two and a half years earlier, the Dimage A1 swapped AA batteries for a Lithium-ion rechargeable battery, but it retained its predecessor's 5MP ⅔in CCD sensor.

What's good The A1 has a decent fixed zoom lens with an equivalent 28-200mm f/2.8-3.5 zoom/maximum aperture range and a manual-focus control that works nicely. The camera is good to hold, and you also get an electronic viewfinder with 220,000 dots. Both the viewfinder and small rear LCD tilt.

What's bad The electronic viewfinder wasn't particularly pleasant to view as it suffered from flicker and lag. Shutter lag was also disappointing and many reported problems with periodic autofocus reliability.

Japanese refinement

Introducing the new fit + slim range from Marumi

The new Fit + Slim range of filters from Marumi boast a lightweight, ultra-thin frame that still enables the user to attach a lens cap securely, thanks to the newly developed high-pressure press method.

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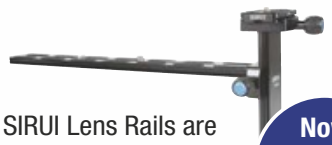

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PHOTO HACKS

Lens cap keeper

If you often misplace your lens cap, then a small blob of Sugru can help

USUALLY I put my lens caps in my back pocket, or my front pocket, sometimes my coat pocket, or in my bag. You get the idea. Before too long the lens cap is nowhere to been seen, before it eventually shows up, seemingly out of nowhere.

There are a few ways to make sure that your lens cap never strays too far, but this DIY solution is one of the neatest. All you need is some Sugru, a piece of string and something to use to make a small hole. As you won't be using a lot of Sugru, this is the ideal little project if you have a small blob of it left over from our other recent projects. If you have missed these projects, then Sugru is a mouldable rubber that sticks hard to surfaces. For more information, or to find a stockist, visit www.sugru.com.

What you will need

- Pack of Sugru
- A skewer or the inside of a ballpoint pen
- String

HOW TO MAKE YOUR LENS CAP KEEPER

1 Make a ball

Take a small lump of Sugru and roll it into a ball around 1cm in diameter. Now press the ball onto the lens cap you wish to keep in place. We have used yellow Sugru so it shows up clearly, but black may be a neater choice for a more professional look.

2 Make a hole

Leave the Sugru a minute or two so that it settles and then pierce the ball straight through one side and out the other. I have used the inside of a ballpoint pen for this. With the hole made, smooth any imperfections in the surface of the Sugru with a slightly damp finger.

3 Thread the string

After around 24 hours the Sugru should set solid and be completely stuck to the lens cap. Now you can thread your string through the Sugru lump. Tie the other end of the string to the camera-strap buckle on the camera. A more advanced version would be to use the keyring loop on the camera strap lugs to make it easy to remove when changing lenses.

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CANON BG-E1 BAT GRIP FOR EOS 300D ...... MINT-BOXED £35.00
CANON BG-E2 GRIP FOR EOS 20/30/40D ...... MINT £49.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D ...... MINT-BOXED £39.00
CANON BG-E7 BATT GRIP FOR EOS 7D ...... MINT-BOXED £69.00
FUJI S5 PRO COMPLETE WITH ALL ACCESSORIES ...... MINT-BOXED £295.00
NIKON D4 BODY COMPLETE ONLY 8600 ACTUATIONS ...... MINT BOXED £2,295.00
NIKON D7000 BODY COMPLETE WITH ALL ACCESS ...... MINT BOXED £345.00
NIKON D5100 BODY COMPLETE WITH ALL ACCESS ...... MINT BOXED £225.00
NIKON D3100 BODY WITH NIKON 18-55 VR L + CHARGER ...... MINT- £225.00
NIKON D300 BODY COMPLETE WITH ALL ACCESS ...... MINT- BOXED £299.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS ...... MINT- £165.00
NIKON D80 BODY COMPLETE WITH ACCESS ...... EXC+ £145.00
NIKON D70 WITH NIKON 18 - 70 AFS LENS COMPLETE ...... MINT BOXED £225.00
NIKON D70 BODY WITH BATTERY AND CHARGER ...... MINT- £95.00
NIKON MB-D10 BATTERY GRIP FOR D300/300S/700 ...... EXC++BOXED £79.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/D90 ...... EXC++ £49.00
NIKON SB50 DX SPEEDLIGHT COMPLETE ...... MINT-BOXED £59.00
NIKON SB600 SPEEDLIGHT ...... MINT- £169.00
NIKON SB800 SPEEDLIGHT ...... MINT BOXED AS NEW £195.00
NIKON SB900 SPEEDLIGHT COMPLETE ...... MINT BOXED £199.00
NIKON R1C1 CLOSE UP SPEEDLIGHT COMMANDER KIT ...... MINT BOXED £445.00
METZ 45 CL4 DIGITAL FLASH FOR NIKON ...... MINT- £195.00
NIKON MH 19 MULTI-CHARGER FOR NIKON D700 etc ...... MINT-BOXED £75.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ittl NIKON FIT ...... MINT BOXED £75.00
NIKON SC 29 TTL REMOTE CORD ...... MINT BOXED £35.00
NIKON MC 36 REMOTE CONTROL ...... MINT £79.00
OLYMPUS OM-D-M10 WITH 14-42 ZUIKO LENS + CHARGER ...... MINT £369.00
OLYMPUS E-P1 12Mp + 14-42 LENS AND LEATHER CASE ...... MINT BOXED £149.00
OLYMPUS E-PL5 WITH 14-42 LENS COMPLETE ...... MINT BOXED £199.00
SIGMA 10-20mm f4/5.6 DC EX HSM OLYMPUS 4/3rds ...... MINT+HOOD £245.00
OLYMPUS 50mm f2 MACRO ZUIKO DIGITAL ED 4/3rds ...... MINT CASED £365.00
OLYMPUS 12 - 60mm f2.8/4 SWD ZUIKO DIG ED 4/3RDS ...... MINT CASED £445.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS ...... MINT+HOOD £99.00
OLYMPUS 70 - 300mm f4/5.6 ZUIKO DIGTAL ED 4/3rds ...... MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3rds ...... MINT CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25mm ...... MINT CASED £95.00
OLYMPUS HLD-4 BATTERY GRIP FOR E3 BODY ...... MINT £99.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY ...... MINT £39.00
OLYMPUS FL-14 FLASH UNIT ...... EXC++ BOXED £69.00
OLYMPUS FL- 40 FOR OLYMPUS DIGITAL ...... MINT BOXED £59.00
PANASONIC GX7 BODY WITH PANASONIC 14-42 KIT ...... MINT BOXED £445.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES ...... MINT BOXED £99.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS ...... MINT BOXED £145.00
SIGMA 30mm f2.8 DN MICRO 4/3rds ...... MINT BOXED £115.00
SONY A7 BODY COMPLETE LITTLE USE ...... MINT BOXED £675.00
SONY DT 30mm f2.8 MACRO SAM LENS ...... MINT BOXED £115.00
SONY 16 - 105mm f3.5/5.6 DT LENS WITH HOOD ...... MINT £195.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS ...... MINT BOXED £299.00
SIGMA 1.4 APO EX DG TELECONVERTER FOR SONY ...... MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN ...... MINT CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY ...... EXC+ £115.00
CANON EOS 1N BODY ...... EXC+ £145.00
CANON EOS 3 BODY ...... EXC++ £99.00
CANON F1N AE WITH CANON 50mm f1.4 LENS ...... MINT £895.00
CANON 17 - 40mm f4 USM "L" WITH HOOD ...... MINT-CASED £428.00
CANON 17 - 40mm f4 USM "L" WITH FILTER ...... MINT BOXED £459.00
CANON 20 - 35mm f2.8 USM "L" ...... MINT- £499.00
CANON 28 - 300mm F3.5/5.6 USM "L" IMAGE STABILIZER ...... MINT-CASED £1,225.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STAB MK1 ...... MINT BOXED £899.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STAB MK II ...... MINT BOXED £1,299.00
CANON 70 - 200mm f4 USM "L" ...... MINT BOXED £425.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZER ...... MINT-CASED £775.00
CANON 14mm f2.8 USM "L" ...... MINT-BOXED £795.00
CANON 35mm f1.4 USM "L" SUPERB SHARP LENS ...... MINT BOXED £775.00
CANON 85mm f1.2 USM "L" MK II LATEST ...... MINT BOXED AS NEW £1,195.00
CANON 200mm f2.8 USM "L" MK II WITH HOOD ...... MINT £475.00
CANON 300mm f4 USM "L" IMAGE STABILIZER ...... MINT BOXED £895.00
CANON 400mm f5.6 USM "L" WITH HOOD AND CASE ...... MINT BOXED £845.00
CANON 400mm f4 DO USM IMAGE STABILIZER LENS ...... MINT-CASED £3,495.00
CANON 20mm f2.8 USM COMPLETE ...... MINT BOXED £299.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW) ...... MINT £149.00
CANON 50mm f2.5 COMPACT MACRO ...... MINT- £175.00
CANON 60mm f2.8 USM MACRO LATEST ...... MINT BOXED £279.00
CANON 100mm f2 USM ...... MINT- £295.00
CANON 15 - 85mm f3.5/5.6 EF-S USM IS + CAN HOOD ...... MINT+HOOD £475.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER ...... MINT- £445.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOOD ...... MINT BOXED £475.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER ...... MINT BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK II ...... MINT £59.00
CANON 18 - 135mm f3.5/5.6 EFS IMAGE STABILIZER ...... MINT + HOOD £195.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER ...... MINT+HOOD £325.00
CANON 28 - 90mm f4/5.6 USM ...... MINT £69.00
CANON 28 - 105mm f3.5/4.5 USM ...... MINT £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER ...... MINT BOXED £195.00
CANON 28 - 200mm f3.5/5.6 USM ...... MINT £179.00
CANON 35 - 80mm f4/5.6 EF MKIII ...... MINT £39.00
CANON 55 - 250mm f4/5.6 MKII IMAGE STABILIZER ...... MINT BOXED £159.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER ...... MINT BOXED £265.00
CANON 75 - 300mm f4.5/5.6 + HOOD ...... MINT £89.00
CANON 75 - 300mm f4.5/5.6 USM ...... MINT- £99.00
CANON 75 - 300mm f4/5.6 EF MK III (LATEST VERSION) ...... MINT BOXED £129.00
CANON 75 - 300mm f4/5.6 EF MK III (LATEST VERSION) ...... MINT £95.00
CANON 100 - 300mm f4/5.6 USM ...... MINT- £95.00
CANON EF25 II EXTENSION TUBE ...... MINT BOXED £79.00
KENCO DG CANON FIT TUBE SET 12,20,36mm ...... MINT BOXED £99.00
CANON EF 1.4x EXTENDER MK I ...... MINT £179.00
CANON EF 1.4x EXTENDER MK II ...... MINT BOXED £199.00
CANON EF 2.0x EXTENDER MK I ...... MINT BOXED £175.00
CANON EF 2.0x EXTENDER MK II ...... MINT BOXED £199.00
CANON EF 2.0x EXTENDER MK II ...... MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36mm ...... MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER ...... MINT BOXED £165.00
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER ...... MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F ...... MINT- £45.00
QUANTERAY 2x TELECONVERTER FOR CANON A/F ...... MINT- £59.00
CANON ST-E2 SPEEDLITE TRANSMITTER ...... MINT BOXED £125.00
CANON 540 EZ FLASH + INST ...... MINT BOXED £69.00
CANON 540 EZ FLASH + INST ...... MINT- CASED £59.00
CANON 420 EZ FLASH ...... MINT CASED £39.00
CANON ANGLE FINDER B ...... MINT BOXED £79.00
CANON ANGLE FINDER C ...... MINT BOXED £125.00
CANON LC3 TRANSMITTER AND RECIEVER ...... MINT £115.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE ...... MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM ...... MINT BOXED £345.00
SIGMA 14mm f2.8 ASPHERICAL CANON FIT ...... MINT BOXED £345.00
SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS ...... MINT BOXED £265.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC ...... MINT- £179.00
SIGMA 70 - 300mm f4/5.6 APO MACRO DG + HOOD ...... MINT BOXED £95.00
SIGMA 120 - 400mm f4.5/5.6 APO DG HSM OS ...... NEW £495.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD ...... MINT-BOXED £299.00
TAMRON 14mm f2.8 SP ASPHERICAL WIDE ANGLE ...... MINT CASED £345.00
TAMRON 90mm f2.8 SP Di MACRO LENS ...... MINT BOXED £225.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD Di ASP VIB CONTROL ...... MINT BOXED £375.00
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST) ...... MINT £299.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY SUPERB CONDITION ...... MINT-BOXED £395.00
CONTAX G2 BODY WITH STRAP ...... EXC++ £345.00
CONTAX TiX TITANIUM COMPACT + LEATHER CASE ...... MINT CASED £299.00
CONTAX 28mm f2.8 BIOGON "G" + HOOD,FILTER,CAP ...... MINT CASED £265.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP ...... MINT CASED £195.00
CONTAX TLA 140 FLASH FOR G1/G2 ...... MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2 ...... MINT CASED £69.00
CONTAX GD1 DATABACK FOR CONTAX T3 ...... MINT-BOXED £69.00
CONTAX AX AUTOFOCUS BODY (RARE NOW) ...... MINT- £295.00
CONTAX RX BODY WITH MANUAL ...... MINT-BOXED £169.00
CONTAX RX BODY WITH MANUAL ...... MINT- £159.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION ...... MINT £65.00
CONTAX 35mm f2.8 DISTAGON MM ...... MINT £159.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD ...... MINT £195.00
CONTAX 135mm F2.8 SONNAR T* MM ...... EXC++BOXED £195.00
CONTAX 28 - 70mm f3.5/4.5 VARIO SONNAR T* MM ...... MINT BOXED £295.00
CONTAX TLA 280 FLASH ...... MINT- £95.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M9 STEEL GREY COMPLETE 5083 ACTUATIONS ...... MINT-BOXED £2,295.00
LEICA V LUX 20 COMPLETE WITH ALL ACCESSORIES ...... MINT £169.00
LEICA M2 BODY COMPLETE WITH INST BOOK ...... MINT-BOXED £795.00
LEICA M2 BODY WITH CASE ...... EXC++CASED £595.00
LEICA Mda BODY SER No 12659XX CIRCA 1970 ...... MINT- £425.00
LEICA Mda BODY SER No 14111XXCIRCA 1975-76 ...... EXC++ £399.00
LEICA II & 50mm f2 NICKEL ELM ("FROM A COLLECTION") ...... EXC++ £365.00
LEICA IIF RED DIAL BODY ("FROM A COLLECTION") ...... EXCX+++ £245.00
LEICA III BODY REALLY NICE ONE ...... EXC £245.00
LEICA IIIA/STANDARD WITH 5cm f2 COLL SUMMITAR ...... EXC+++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE ...... MINT- £295.00
LEICA IIIC BODY WITH CASE ...... EXC++ £195.00
LEICA CL BODY ...... MINT- £495.00
VOIGTLANDER BESSA R2 M & VOIGTLANDER GRIP ...... MINT-BOXED £325.00
ZEISS 21mm f4.5 BIOGON ZM ...... MINT BOXED AS NEW £699.00
LEICA 21mm f4 SUP ANGULON + M ADAP + FINDER ...... MINT IN KEEPER £1,295.00
LEICA 28mm f2.8 ELMARIT M COMP WITH HOOD V.4 ...... MINT BOXED £875.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER ...... MINT- £395.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS ...... MINT- £395.00
LEICA 50mm f2 SUMMICRON BLACK 11826 ...... MINT BOXED £895.00
LEICA 50mm f2 SUMMICRON 6 BIT LATEST ...... MINT BOXED £995.00
LEICA 50mm f2 SUMMICRON CHROME SER No 36301## ...... MINT+HOOD £995.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD ...... MINT BOXED £850.00
LEICA 50mm f2 SUMMICRON COLLAPSIBLE THORIUM ...... MINT- £399.00
LEICA 50mm f2 SUMMICRON COLLAPSIBLE THORIUM ...... MINT £465.00
LEICA 50mm f2 SUMMICRON CHROME M FIT ...... EXC+++ £595.00
LEICA 50mm f2 SUMMICRON CHROME M FIT ...... MINT £645.00
LEICA 50mm f2 CLOSE FOCUS SUMMICRON ...... EXC++ £445.00
LEICA 5cm f3.5 COLLAPSABLE ELMAR FOR M 13339## ...... MINT- £325.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD ...... MINT CASED £875.00
LEICA 90mm f2.8 ELMARIT M CHROME WITH HOOD ...... MINT- £295.00
LEICA 90mm f4 ELMAR C M MOUNT ...... MINT-CASED £275.00
LEICA 135mm f2.8 ELMARIT WITH SPECS ...... EXC++ £295.00
LEICA 135mm f4.5 HEKTOR ...... EXC+ £75.00
VOIGTLANDER 15mm f4.5 S/W HELIAR WITH FINDER ...... MINT BOXED £285.00
VOIGTLANDER 25mm f4 COL SKOPAR VM ...... MINT-BOXED £275.00
VOIGTLANDER 25mm f4 COL SKO LEICA SCREW + FDR ...... MINT BOXED £295.00
VOIGTLANDER 28mm f2 BLACK VM ...... MINT £345.00
VOIGTLANDER 50mm f1.5 NOKTON WITH LEICA M MOUNT ...... MINT- £395.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR L39 ...... MINT BOXED £275.00
VOIGTLANDER 15mm FINDER ...... MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 etc ...... MINT BOXED £49.00
LEICA UNIVERSAL POLARING FILTER KIT M(13356) ...... MINT BOXED £225.00
LEICA M GRIP FOR M7/M6/M6TTL etc ...... MINT- £49.00
CANON 28mm f3.5 SERENAR SCREW ...... MINT- £175.00
RODENSTOCK HELIGON 35mm f2.8 LEICA SCREW RARE ...... MINT- £375.00
LEICA 35mm f2.8 SUMMARON SCREW L39 ...... MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW ...... MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW ...... MINT- £365.00
LEICA 5cm f2.8 COLLAPSIBLE ELMAR SCREW ...... MINT- £299.00
LEICA 5cm f2 SUMMARIT SCREW ...... MINT-KEEPER £299.00
LEICA 5cm f2 SUMMITAR COLL + M MOUNT ...... EXC++IN KEEPER £275.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT ...... EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER ...... EXC+++ £199.00
LEICA FIT DALLMEYER 13.5cm f4.5 DALRAC ...... EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW ...... EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW ...... EXC++ £99.00
LEICA SF24D FLASH ...... MINT BOXED £189.00
LEICA FONOR BLACK RANGEFINDER ...... MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 etc ...... MINT-BOXED £145.00
LEICA R5 BODY BLACK ...... MINT- £225.00
LEICAFLEX SL BODY CHROME ...... MINT-BOXED £245.00
LEICAFLEX SL BODY CHROME ...... MINT-BOXED £175.00
LEICA 50mm f2 SUMMICRON ROM LENS 11345 ...... MINT-BOXED £445.00
LEICA 50mm f2 SUMMICRON R 2 CAM ...... MINT £199.00
LEICA 180mm f4 ELMARIT R 3 CAM ...... EXC++ £345.00
LEICA 35 - 70mm f3.5 R VARIO ELMAR ...... MINT-CASED £275.00
LEICA MOTORWINDER AND STRAP FOR R6 etc ...... MINT BOXED £145.00
LEICA ULTRAVID 8 x 42 BINOCULARS BLACK ...... MINT- £695.00
LEICA 10 x 40 TRINOVID BA WITH CASE & MANUAL ...... MINT-BOXED £495.00
ZEISS 6 x 20 B MONOCULAR WITH CASE ...... MINT CASED £125.00

Medium & Large Format

HASSELBLAD X PAN II COMPLETE GREAT CONDITION ...... EXC+++BOXED £1,475.00
HASSELBLAD X PAN CENTRE FILTER FOR 45mm ...... MINT £145.00
HASSELBLAD 90mm f 4 FOR X PAN ...... MINT £275.00
HASSELBLAD LEATHER ERC CASE FOR X PAN ...... MINT- £175.00
HASSELBLAD X PAN II RELEASE CORD ...... MINT BOXED £59.00
BRONICA 45mm f4 RF LENS FOR RF645 WITH FINDER ...... MINT BOXED £325.00
BRONICA ETRSi COMPLETE WLF,120 BACK, 75mm LENS ...... MINT- £199.00
BRONICA 40mm f 4 PE LENS TOTALLY AS NEW ...... MINT BOXED £195.00
BRONICA 40mm f4 ZENZANON FOR ETRS/ETRSi ...... MINT- £159.00
BRONICA 50mm f2.8 ZENZANON MC ...... EXC+++ £99.00
BRONICA 110mm f4 MACRO LENS PS ...... MINT- £295.00
BRONICA 150mm f3.5 ZENZANON E MC ...... MINT BOXED £99.00
BRONICA 150mm f3.5 ZENZANON E MC ...... MINT £89.00
BRONICA 150mm F4 E ...... MINT- £89.00
BRONICA ETRSi 120 BACK ...... MINT BOXED £69.00
BRONICA POLAROID BACK FOR ETRSi, ETRS etc ...... MINT BOXED £59.00
BRONICA AEII METERED PRISM ...... EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi ...... MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi ...... EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSi etc ...... MINT- £75.00
BRONICA SPEEDGRIP FOR ETRS/ETRSi ...... MINT- £45.00
BRONICA MOTOR WINDER E ...... EXC+++ £89.00
BRONICA 150mm f3.5 ZENZANON S ...... MINT- £165.00
BRONICA 65mm f4 ZENZANON PS FOR SQ ...... MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ ...... MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ ...... MINT-CASED £145.00
BRONICA PRISM ME METERED FOR SQA/SQAi ...... MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAi ...... MINT- £59.00
FUJI GA645 Zi PRO WITH 55-90 ZOOM LENS ...... EXC+++ £395.00
MAMIYA 6 WITH 50mm f4 & 150mm f4.5 + HOODS + FILT ...... MINT- £1,499.00
MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD,FILT ...... MINT- £1,195.00
MAMIYA 7 II BODY WITH N 80mm f4 L LENS ...... MINT-BOXED £1,195.00
MAMIYA 150mm f4.5 "G" WITH HOOD ...... MINT £365.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II ...... MINT BOXED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II ...... MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II ...... MINT £425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ ...... MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ ...... MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F ...... MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645 ...... MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB ...... MINT £169.00
MAMIYA 220 BACK FOR RZ 67 ...... MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7 ...... MINT- £195.00
PENTAX 55mm f2.8 FOR PENTAX 645 ...... MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD ...... MINT- £199.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008 ...... MINT- £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7 ...... MINT-BOXED £99.00
YASHICAMAT 124G FIT SUN TELE ADAPTOR KIT ...... MINT CASED £69.00
YASHICAMAT 124G YASHICA TELE ADAPTOR KIT ...... MINT CASED £89.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 BODY COMPLETE ...... MINT BOXED £895.00
NIKON F5 BODY COMPLETE WITH STRAP & MANUAL ...... MINT-BOXED £399.00
NIKON F5 BODY REALLY NICE CONDITION ...... MINT- £345.00
NIKON MB-40 BATT GRIP FOR F6 ...... MINT BOXED £169.00
NIKON 24mm f2.8 A/F "D" SUPERB PRIME LENS ...... MINT £245.00
NIKON 35mm f1.8 "G" DX AF-S ...... MINT BOXED £109.00
NIKON 50mm f1.8 A/F ...... MINT-BOXED £75.00
NIKON 50mm f1.8 "G" AF-S LENS ...... MINT BOXED £129.00
NIKON 50mm f1.4 "G" AFS ...... MINT BOXED AS NEW £225.00
NIKON 105mm f2.8 MICRO NIKKOR A/F ...... MINT CASED £295.00
NIKON 300mm f4 "D" IF-ED AF-S AS NEW ...... MINT BOXED AS NEW £875.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX ...... MINT CASED £499.00
NIKON 16 - 35mm f4 "G" ED AF-S VIB RED V/R ...... MINT BOXED AS NEW £695.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR ...... MINT BOXED AS NEW £299.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR ...... MINT CASED £289.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD ...... MINT- BOXED £545.00
NIKON 18 - 55mm f3.5/5.6 "G" DX AF-S VIBRATION RED ...... MINT BOXED £99.00
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED ...... MINT+HOOD £125.00
NIKON 18 - 105mm f3.5/5.6 "G" DX ED AF-S VR + HOOD ...... MINT CASED £159.00
NIKON 24 - 70mm f2.8 "G" IF - ED AF-S ...... MINT CASED £845.00
NIKON 24 - 70mm f2.8 "G" IF - ED AF-S ...... MINT BOXED AS NEW £899.00
NIKON 24 - 120mm f3.5/5.6 ED A/F VIB RED V/R ...... MINT BOXED £275.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO ...... MINT £129.00
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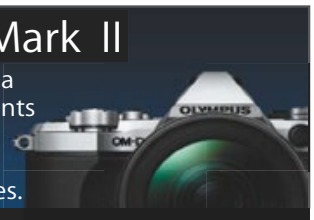

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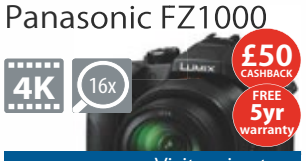

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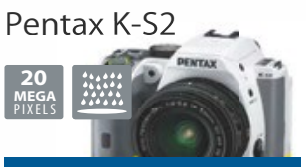

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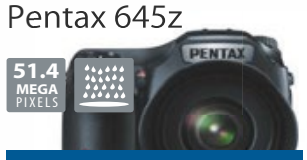

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- C TRAINING COURSE (LONDON BASED)

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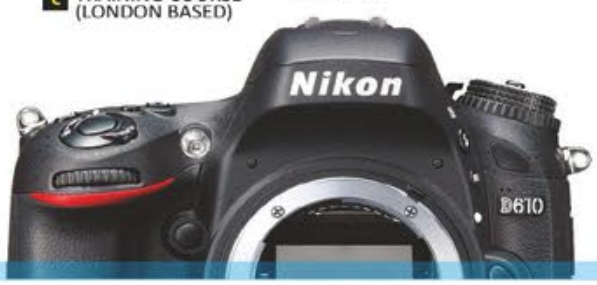

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FX

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DX

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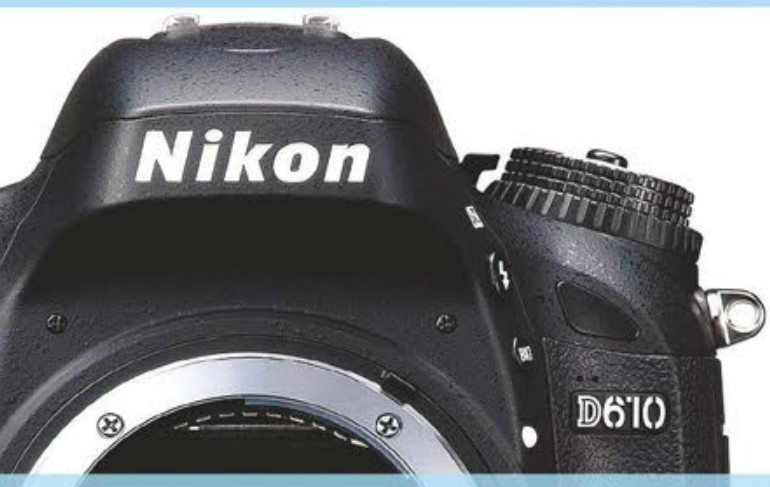
CASHBACK £20	CASHBACK £25	CASHBACK £60	CASHBACK £80	CASHBACK £90	CASHBACK £90



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Nikon

D3300 *Black, Red or Grey*
24.2 megapixels | 5.0 fps | 1080p movie mode

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D5500 NEW
24.2 megapixels | 5.0 fps | 1080p movie mode

NEW D5500 From **£608**

NEW D5500 Body	**£608**
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NEW D5500 + 18-140mm VR	**£879**

D5300 Body	**£504**
D5300 + 18-55mm VR II	**£559**
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up to £375 CASHBACK* when bought with selected lenses

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D7100 Body	**£749**
D7100 +18-105mm VR	**£899**

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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!'
Fang! – Warwickshire

D7200 NEW
24.2 megapixels | 6.0 fps | 1080p movie mode

NEW D7200 From **£920**

NEW D7200 Body	**£920**
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D610 + 24-85mm	**£1599**

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NEW D750 From **£1749**

NEW D750 Body	**£1749**
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NEW D750 + 24-120mm	**£2299**

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D810
36.3 megapixels | 5.0 fps | Full Frame CMO Sensor

D810 **£2399**

D810 Body	**£2399**
NEW D810A Body	**£2999**

Read our D810 review on our blog at wex.co.uk/blog

D4s
16.2 megapixels | 11.0 fps | Full Frame CMO Sensor

D4s **£4449**

D4s Body	**£4449**

CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera'
Charlie Delta – Hertfordshire

*Nikon lenses cashback offer ends 31.5.15. See website for full details
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SONY

A7 II *Black* NEW
24.3 megapixels | 5.0 fps | 1080p movie mode

NEW A7 II Body **£1449**

NEW A7 II Body	**£1449**
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A6000 *Black or Silver*
24.3 megapixels | 11.0 fps

A6000 From **£449**

A6000 Body	**£449**
A6000 + 16-50mm PZ	**£529**
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A77 II
24.3 megapixels | 12.0 fps | 1080p movie mode

A77 II From **£764**

A77 II Body	**£764**
A77 II + 16-50mm	**£1199**
A58 + 18-55mm	**£339**
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Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T*	**£695**
Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T*	**£1289**
Sony 50mm f1.8	**£269**
Sony 18-200mm f3.5-6.3 OSS	**£559**

RECOMMENDED LENSES:

Sony 50mm f1.4	**£299**
Sony 16-50mm f2.8 DT SSM	**£479**

Panasonic

GH4
16.05 megapixels | 12.0 fps | 4K Video
£100 Cashback*

GH4 From **£1129**

GH4 Body	**£1029 inc. C/back*** price you pay today £1129
GH4 + 14-140mm f3.5-5.6	**£1499 inc. C/back*** price you pay today £1599

RECOMMENDED LENSES:

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14-140mm f3.5-5.6 OIS	**£479**
42.5mm f1.2 ASPH	**£1099**

*Cashback offer ends 2.6.15.

GF7 *Silver or Brown* NEW
16.0 megapixels | 5.8 fps | Wi-Fi Built in

GF7 with 12-32mm **£399**

NEW GF7 + 12-32mm	**£399**
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*Cashback offer ends 24.6.15.

OLYMPUS

OM-D E-M5 II *Black & Silver* NEW
16.1 megapixels | 10.0 fps | 1080p movie mode

OM-D E-M5 II From **£899**

NEW OM-D E-M5 II Body	**£899**
NEW OM-D E-M5 II +12-40mm	**£1499**
NEW OM-D E-M5 II +12-50mm	**£1099**
OM-D E-M10 Body	**£399**
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OM-D E-M1 + 12-40mm	**£1499**

E-PL7 *Silver, Black or White*
16.1 megapixels | 8.0 fps

E-PL7 From **£319**

E-PL7 Body	**£319**
E-PL7 + 14-42mm	**£469**

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Olympus 12mm f2.0 ED	**£899**
Olympus 17mm f1.8	**£359**
NEW Olympus 40-150mm f2.8 Pro	**£1299**
Olympus 60mm f2.8 Macro	**£365**
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PENTAX

K-3 II NEW
24.3 megapixels | 8.3 fps | Full HD movie mode

K-3 II From **£769**

NEW K-3 II Body	**£769**
NEW K-3 II + 18-55mm	**£849**
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16.3 megapixels | 7.0 fps

X-E2 From **£499**

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X-T1
16.3 megapixels | 8.0 fps | 1080p movie mode

X-T1 From **£879**

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700D +18-135mm IS STM	£668
700D + 18-135mm IS STM + 40mm STM	£799

Canon PRO PARTNER
70D

20.2 megapixels | 7.0 fps | 1080p movie mode

70D From **£743**

70D Body	£743
70D + 18-55mm f3.5-5.6 IS STM	£773
70D + 18-135mm f3.5-5.6 IS STM	£989

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ 'An excellent step up'
Adam – Portsmouth

Canon PRO PARTNER
EOS 7D MkII

20.2 megapixels | 10.0 fps | 1080p movie mode | Full Frame CMOS sensor

up to £250 CASHBACK* when bought with selected lenses

7D Mk II From **£1429**

7D Mark II Body	£1429

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6D Body	£1150
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Canon PRO PARTNER
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5D Mark III From **£2249**

5D Mark III Body	£2249
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Canon PRO PARTNER
EOS 1Dx

18.1 megapixels | 12.0 fps | Full Frame CMOS sensor

1Dx Body **£4499**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.' *Dave – Cornwall*

*Canon lenses cashback offer ends 31.7.15

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Panasonic 14-150mm F3.5-5.6 Asph ..... E++ £689
Olympus 14-35mm F2 SWD ..... E++ / Mint- £1,099 - £1,149
Olympus 14-54mm F2.8-3.5 MkII ..... E++ £199
Olympus 14-54mm F2.8-3.5 Zuiko ..... E++ £149 - £249
Panasonic 25mm F1.4 Summilux D ..... E++ / Mint- £349 - £449
Olympus 25mm F2.8 Zuiko ..... E++ £139
Olympus 35-100mm F2 Zuiko ..... E++ £1,099
Olympus 35mm F3.5 Macro Zuiko ..... E+ / E++ £109 - £169
Olympus 40-150mm F3.5-4.5 Zuiko ..... E+ / E++ £39 - £59
Olympus 40-150mm F4-5.6 ED Zuiko ..... E+ / E++ £59 - £89
Olympus 50-200mm F2.8-3.5 SWD ..... E++ £529 - £549
Olympus 50-200mm F2.8-3.5 Zuiko ..... E+ / E++ £389 - £449
Olympus 50mm F2 ED Macro Zuiko ..... E++ £269
Samyang 85mm F1.4 IF MC Aspherical ..... E+ £189
Olympus 150mm F2 Zuiko ..... E+ / Mint- £1,099 - £1,289

Micro 4/3rds Lenses
Panasonic 7-14mm F4 G Vario ..... E++ £629 - £649
Olympus 9-18mm F4-5.6 M.Zuiko ED ..... Mint- £299
Panasonic 12-35mm F2.8 G Vario OIS ..... E++ / Mint- £539 - £679
Olympus 12-50mm F3.5-6.3 M Zuiko ..... E++ £139
Panasonic 12.5mm F12 G 3d ..... Mint- £119
Olympus 12mm F2 ED M.Zuiko ..... E+ / Mint- £329 - £429
Panasonic 14-140MM F4-5.8 OIS HD ..... E++ / Mint- £249 - £259
Panasonic 14-42mm F3.5-5.6 Asph OIS ..... E+ / E++ £79
Panasonic 14-42mm F3.5-5.6 G X Asph OIS ..... E++ £129
Olympus 14-42mm F3.5-5.6 M.Zuiko ED ..... E++ £59
Panasonic 14-45mm F3.5-5.6 ASPH G Vario ..... E++ £119 - £129
Panasonic 14mm F2.5 Asph ..... Mint- £119
Panasonic 25mm F1.4 DG Summilux ..... E+ £299
SLR Magic 26mm F1.4 - Micro 4/3rds ..... E++ £59
Olympus 45mm F1.8 M.Zuiko ..... E++ / Mint- £159
Panasonic 45mm F2.8 DG Asph Macro ..... E++ £369

Sony NEX Lenses
16-50mm F3.5-5.6 PZ OSS ..... E+ / E++ £75 - £95
18-55mm F3.5-5.6 OSS ..... E++ / Mint- £59 - £79
24mm F1.8 E ..... E++ £449
28-70mm F3.5-5.6 FE OSS ..... Mint- £189
VCL-ECF1 Fisheye Converter ..... E++ £49
Tamron 18-200mm F3.5-6.3 Di III VC ..... E++ £349

Bronica ETRS/Si
ETRSi Complete + AEII Prism ..... E++ £349
ETRS Body + Speed Grip ..... E++ £89
ETR Body Only ..... E+ £79
30mm F3.5 PE Fisheye ..... E++ £589 - £699
40mm F4 E ..... As Seen / E+ £79 - £119
45-90mm F4-5.6 PE ..... E++ £399 - £449
70-140mm F4.5 PE ..... E++ £599
105mm F4.5 PE Macro ..... E++ £199
150mm F3.5 E ..... As Seen / E+ £39 - £109
200mm F4.5 E ..... E+ / Unused £119 - £219
200mm F5.6 E ..... E++ £129
250mm F5.6 E ..... As Seen / E++ £79 - £159
500mm F8 E ..... E+ £399
2x Converter E ..... E+ £59
Extension Tube E14 ..... E+ / Unused £39 - £89
Extension Tube E42 ..... E++ £39
Motorwinder E ..... E++ £85
Polaroid Mag E ..... E+ / E++ £25 - £59
Pro Shade E ..... E+ £25
Rotary Finder E ..... E++ £79
Waist Level Finder E ..... E++ £35

Bronica SQA/Ai/B
SQA Body Only ..... E++ £169
40mm F4 PS ..... E++ £249
50-100mm F4-5.6 PS ..... E++ £599
75-150mm F4.5 PS ..... E+ £399
140-280mm F5.6 PS ..... E+ £399
150mm F4 PS ..... E++ £119
200mm F4.5 S ..... E++ £99
500mm F8 S ..... E+ £299
2x Teleconverter PS ..... E++ £99
SQA 220J Mag ..... E+ £75
AE Prism Finder S ..... E+ / E++ £89 - £99
CDS MF Finder S ..... E+ / E++ £64 - £79
ME Prism Finder S ..... E+ £79

Canon EOS
EOS 1N + E1 Booster ..... E+ £189
EOS 1N + E2 Booster ..... E+ £189
EOS 3 + E2 Booster ..... E+ £149
EOS 3 Body Only ..... As Seen £79 - £89
EOS 30E Body Only ..... As Seen £39
EOS 30 + BP300 Grip ..... E+ £69
EOS 30 Body Only ..... E++ £69 - £119
EOS 5 + VG10 Grip ..... E+ £49
EOS 50E + BP50 Grip ..... As Seen / E+ £39 - £69
EOS 50E Body Only ..... E+ £39 - £49
EOS RT Body Only ..... E+ / Unused £49 - £149
10-22mm F3.5-4.5 EFS ..... Mint- £349
14mm F2.8 L USM ..... Exc £699
14mm f2.8 L USM II ..... E+ / E++ £1,199 - £1,349
15-85mm F3.5-5.6 IS USM ..... E++ £439
16-35mm F2.8 L USM ..... Exc £549
16-35mm F2.8 L USM MKII ..... E+ £889
17-40mm f4 L USM ..... Exc / Mint £349 - £449
17-55mm F2.8 EFS USM ..... E++ £429 - £449
17-85mm F4-5.6 IS USM ..... E++ £149
18-135mm F3.5-5.6 IS USM ..... E++ £189
18-200mm F3.5-5.6 IS EFS ..... E+ £259
20-35mm F3.5-4.5 USM ..... E++ £139
22mm F2 STM ..... E++ / Mint- £109
24mm F1.4 L USM MKII ..... E++ / Mint- £949 - £969
24mm F2.8 EF ..... E+ / E++ £139 - £199
24mm F2.8 IS USM ..... Mint- £359
24mm F3.5 L TSE ..... E+ £719
24-70mm F2.8 L USM ..... E+ £779
24-70mm f4 L IS USM ..... Mint- £549
24-105mm F4 L IS USM ..... E+ / E++ £379 - £479
28mm F2.8 IS USM ..... Mint- £299
28-135mm F3.5-5.6 IS USM ..... E+ £119
28-200mm F3.5-5.6 USM ..... E+ £139
35-350mm F3.5-5.6 L USM ..... Mint- £689
45mm F2.8 TS-E ..... E++ £749 - £849
50mm F1.2 L USM ..... E++ £849
50mm F1.4 USM ..... Mint- £219
50mm F1.8 EF II ..... E++ £59
50mm F1.8 EF Mk1 ..... E+ £119 - £129
50mm f2.5 EF Macro ..... E+ £159
55-200mm F4.5-5.6 USM ..... Mint- / Unused £69 - £89
55-250mm F4-5.6 EFS IS ..... E++ £99
60mm F2.8 EFS Macro ..... E++ £239
65mm F2.8 MP-E Macro ..... Mint- £679
70-200mm F2.8 L IS USM II ..... E+ £1,139
70-200mm F4 L IS USM ..... E++ £649 - £679
70-210mm F4 EF ..... E+ £59
75-300mm F4-5.6 EF III ..... As Seen / E++ £49 - £79
75-300mm F4-5.6 USM II ..... E++ £89
80-200mm F2.8 EF L ..... E++ £499
80-200mm F4.5-5.6 EF III ..... E++ £49
85mm F1.2 L USM ..... E++ £899
85mm F1.8 USM ..... E++ £209
90mm f2.8 TSE Shift ..... Mint- £789
100mm F2 MM ..... E++ £749
100-400mm F4.5-5.6 L IS USM. ..... E+ / E++ £689 - £889
180mm F3.5 L Macro USM ..... E++ £689
300mm F2.8 L IS USM ..... E++ £2,749
300mm F4 L IS USM ..... E++ £749
400mm F2.8 L IS USM ..... E+ £4,349
400mm F2.8 L USM ..... E+ £2,199
400mm f4 DO IS USM ..... E+ £3,549
400mm f5.6 L USM ..... E+ £689 - £789
600mm F4 L IS USM ..... E++ £5,449
600mm F4 L USM ..... E+ £3,349
800mm F5.6 L IS USM ..... Mint- £8,299
Bower 500mm F8 Reflex ..... E+ £79
Leica 28mm F2.8 PCS Shift ..... E++ £699
Rokinon 8mm F3.5 Fisheye CS ..... Mint- £169
Sigma 10-20mm F4-5.6 DC HSM ..... E+ £209 - £219
Sigma 12-24mm F4.5-5.6 EX DG HSM ..... E++ £349 - £369
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII ..... E++ £399
Sigma 18-50mm F2.8 EX DC ..... E+ £159
Sigma 24-60mm F2.8 EX DG ..... E+ £159
Sigma 24-70mm F2.8 EX DG HSM ..... E++ £449
Sigma 28-300mm F3.5-6.3 DL ..... As Seen £49
Sigma 50mm F1.4 EX DG HSM ..... E++ £229 - £239
Sigma 50-500mm F4-6.3 Apo DG HSM ..... Exc £399
Sigma 70mm F2.8 EX DG Macro ..... E+ / E++ £229 - £239
Sigma 70-210mm F2.8 Apo ..... E+ £179
Sigma 70-300mm F4-5.6 Apo Macro ..... E++ £55 - £79
Sigma 100-300mm F4 Apo EX HSM ..... E+ £299
Sigma 105mm F2.8 EX DG Macro ..... E++ £219
Sigma 120-300mm F2.8 EX DG OS HSM S ..... E++ £1,979
Sigma 170-500mm F5-6.3 Apo ..... E+ £299
Sigma 300mm F2.8 Apo ..... Unused £349
Sigma 300mm F2.8 APO EX DG HSM ..... E++ £1,689
Sigma 300mm F4 Apo ..... E+ / E++ £159 - £199
Sigma 500mm F4.5 Apo EX HSM ..... E+ £1,689
Tamron 10-24mm F3.5-4.5 Di II LD Asph ..... E++ £279
Tamron 28-75mm F2.8 XR Di AF ..... Mint- £219
Tamron 28-300mm F3.5-6.3 XR Di VC ..... E++ £299
Tamron 55-200mm F4-5.6 Di II ..... E++ £39
Tamron 70-300mm F4-5.6 Di ..... E++ £49
Tamron 70-300mm F4-5.6 Di VC USD ..... E++ £199
Tamron 150-600mm F5-6.3 SP VC USD ..... E++ £749
Tamron 200-500mm F5-6.3 Di LD AF ..... E++ £499
Tokina 10-17mm F3.5-4.5 DX Fisheye ..... Ex Demo / Mint- £329 - £529
Tokina 12-24mm F4 ATX PRO SD ..... E++ £279 - £285
Tokina 16-50mm F2.8 ATX Pro DX ..... E++ £289
Tokina 24-200mm F3.5-5.6 SD ..... E++ £129
Tokina 28-70mm F2.6-2.8 ATX Pro ..... Unused £249
Tokina 28-80mm F2.8 ATX Pro ..... E++ £249
Tokina 50-135mm F2.8 DX ATX ..... Ex Demo £480
Tokina 300mm F2.8 ATX SD ..... E+ £849
Zeiss 21mm F2.8 ZE ..... Mint- £939
Zeiss 28mm F2 ZE ..... E+ £599
1.4x EF Extender ..... E+ £119
1.4x EF MkII Extender ..... E++ £169
2x EF Extender ..... E+ / E++ £109 - £129
2x EF MkII Extender ..... E++ £179
Kenko 2x Converter DG Pro300 ..... E++ £79
Teleplus 2x MC7 Converter ..... E++ £39
270EX Speedlite ..... E++ £59
300EZ Speedlite ..... E+ / E++ £15 - £29
380EX Speedlite ..... E+ £69
420EX Speedlite ..... E++ £79
430EZ Speedlite ..... As Seen / E+ £25 - £29
480EG Speedlite ..... E++ £69
540EZ Speedlite ..... E++ £49
550EX Speedlite ..... As Seen / E++ £69 - £109
580EX MkII Speedlite ..... E++ £219
580EX Speedlite ..... E+ / E++ £139 - £179
ML3 Macrolite ..... E++ £49
MR-14EX Macro Ringlite ..... E++ / Mint- £279
ST-E2 Transmitter ..... E+ / Unused £69 - £99
Nissin Di866 Flash ..... E++ £99
Marumi DRF-14C RingFlash ..... E++ £49
Metz 15MS-1 Wireless Flash ..... E++ £179
Metz 50AF1 Digital ..... E+ / E++ £109 - £119
Sigma EF430 Flash ..... Unused £29
Sigma EF430ST Flash ..... Unused £39
Sigma EF500 DG ST Flash ..... E++ £50
Sigma EF500 DG ST Flash II ..... E++ £59
Sigma EF500 ST Flash ..... E+ £39
EF12 MkII Extension Tube ..... E++ / Mint- £39 - £49
Trilplus Extension Tube Set ..... E++ £39
Zork Panorama Shift Adapter ..... E++ £299
Quartz Data Back E ..... Unused £25
Rode Stereo Videomic Pro ..... Mint- £89
Technical Back E with Keyboard ..... Unused £49 - £75
Tripod Mount Ring B (B) ..... E++ £49
WFT-E7B Wireless Transmitter ..... Mint £449

Contax 645 Series
645 Complete ..... E++ / Mint- £1,899
35mm F3.5 Distagon ..... E+ / Mint- £749 - £949
45mm F2.8 Distagon ..... E++ £489 - £499
45-90mm F4.5 Vario ..... E+ / E++ £1,399 - £1,599
120mm F4 Apo Macro ..... E++ £689 - £899
140mm F2.8 Sonnar ..... E+ / Unused £389 - £689
210mm F4 Sonnar ..... E+ / Mint- £389 - £499
350mm F4 Tele Apo Tessar ..... E++ £3,999
1.4x Mutar Converter ..... Mint- £499
120/220 Film Insert ..... Mint- £79
220 Vacuum Film Insert ..... Mint- £99
GB71 Hood ..... Mint- £99
GB73 Hood ..... Mint- £79
GB74 Hood (210mm) ..... E+ £39
Large System Bag ..... E++ £179
Magazine + Insert ..... E++ £129
MF-2 Waist Level Finder ..... E++ / Mint- £229 - £289
MFB-2 Polaroid Mag ..... E+ / Mint- £39 - £99
MP1 Battery Grip ..... E++ £189
MSB1 Flash Bracket ..... E++ £149

Contax G Series
G2 Millennium Kit ..... E+ / Mint- £1,499 - £1,699
G1 Body + GD1 Back ..... E+ £169
G1 Body only ..... E+ £179 - £199
16mm F8 G + Finder ..... Mint- £999
21mm F2.8 G + Finder ..... E++ / Mint- £499 - £549
28mm F2.8 G ..... E++ £289
90mm F2.8 G ..... E+ / E++ £149 - £229
16mm Viewfinder ..... Mint- £199
GC-110 Body Case (G2) ..... E++ £35
GC21 CASE (G2) ..... E++ £69 - £79
GD1 Databack ..... E++ £49
Goldpfeil Leather Holdall ..... Mint- £149
TLA140 Flash ..... E+ / Mint- £35 - £59

Contax SLR Series
AX Body Only ..... E+ / E++ £249 - £449
NX Body Only ..... E++ £129 - £189
RTS3 Body Only ..... E+ £299 - £349
RX Body Only ..... E+ £169
S2 Body Only ..... E++ / Unused £450 - £549
ST Body Only ..... E+ £229
RTS2 Body + Motordrive ..... E+ £199
RTS2 Body + Winder ..... E+ £169
RTS2 Body Only ..... E+ £129 - £149
RTS + Winder ..... E+ £149
167MT Body Only ..... E+ £59 - £89
137MD Body Only ..... E+ £39
139 Body + Winder ..... E+ £75
139 Body Only ..... E+ £39
Preview Body Only ..... E+ / Unused £49 - £249
28mm F2.8 MM ..... E+ £179
28-70mm F3.5-4.5 MM ..... E++ £259 - £279
28-80mm F3.5-5.6 AF ..... New £399
50mm F1.7 AE ..... E+ £79
60mm F2.8 AE Macro ..... E++ / Mint- £399
70-200mm F4-5.6 AF ..... E++ £499
70-300mm F4-5.6 AF ..... E++ / Unused £449 - £799
85mm F1.4 AE ..... E++ £399
100mm F2.8 AE Macro ..... E+ £399
135mm F2 (60 Year Edition) ..... Unused £2,399
180mm F2.8 AE ..... Unused £599
200mm F3.5 AE ..... E++ £199
200mm F4 AE ..... Unused £449 - £499
300mm F4 AE ..... E+ £299
Yashica 100mm F4 Medical Set ..... Unused £299
TLA20 Flash ..... E+ / E++ £15 - £39
TLA280 Flash ..... As Seen / Unused £39 - £149
TLA30 Flash ..... E+ / Unused £25 - £49
TLA360 Flash ..... E+ / E++ £99 - £129

Digital Mirrorless
Fuji X10 Black + Case ..... E+ / E++ £199
Fuji X100 ..... E+ £329
Fuji X100 + LH-X100 Hood ..... E+ £389
Fuji X100s Silver ..... E++ £499 - £529
Fuji X20 ..... E+ £229
Fuji X100 Black LTD ..... E+ £489
Fuji X-T1 Body ..... E++ £689
Fuji X-E1 Black Body Only ..... E++ £199
Fuji X-E1 Black Body Only + Case ..... E++ £219
Fuji X-E1 Silver Body Only ..... E+ £179 - £199
Fuji X-M1 Body Only - Black ..... E++ £179
Fuji X-Pro1 Body ..... E+ / Mint- £289 - £339
Nikon J1 Black + 10mm ..... Unused £199
Olympus E-P2 Black Body Only ..... E+ £99
Olympus E-P2 Chrome Body Only ..... E++ £99
Olympus E-P3 Body Only - Black ..... E+ £159
Olympus E-P3 Body Only - Silver ..... E+ £149
Olympus E-P5 Black + 14-42mm ..... Mint- £449
Olympus E-PL1 Black + 14-42 ..... E++ £109
Olympus E-PL1 Black Body Only ..... E++ £79
Olympus E-PL1 Blue Body Only ..... E++ £69
Olympus E-PL2 Black Body Only ..... Ex Demo £139
Olympus E-PL3 + 14-42mm + Flash ..... E+ £149
Olympus E-PL3 Black + 14-42mm + Flash ..... E+ £129
Olympus E-PL5 + 14-42mm ..... Mint- £229
Olympus E-PL5 Black Body Only ..... E++ £179
Olympus E-M5 Black Body Only ..... E+ / Mint- £319 - £349
Olympus E-M5 Silver Body Only ..... E++ £359
Olympus EM-1 Body Only ..... Mint- £689
Panasonic G1 Body Only ..... E+ £49
Panasonic G3 Black Body Only ..... E+ £99
Panasonic G5 Body Only ..... E++ / Mint- £149
Panasonic G6 Body Only ..... Mint- £229
Panasonic GF-1 Body Only ..... E++ £69
Panasonic GF-2 Body Only ..... E+ £79
Panasonic GF-3 Black Body ..... E++ / Mint- £79 - £99
Panasonic GF-3 Red Body ..... Mint- £99
Panasonic GF5 + 14-42 mm - Black ..... Unused £239
Panasonic GH-2 Body Only ..... E+ / E++ £199
Panasonic GH-3 Body Only ..... E++ £429
Panasonic GH1 Body Only ..... E+ £149 - £179
Panasonic GX1 Body Only ..... E+ / E++ £119 - £129
Panasonic GX7 Body Only ..... Mint- £379
Pentax Q Body Only ..... E++ £129
Samsung NX10 + 18-55mm ..... E++ £139
Samsung NX100 + 20-50mm ..... E++ £99
Samsung NX1000 Body Only ..... E+ £149
Samsung NX1100 + 20-50mm ..... Mint- £149
Sony NEX3 + 16mm F2.8 ..... E++ £179
Sony NEX3 + 18-55mm + Flash ..... E++ £179
Sony NEX5 + 16mm F2.8 ..... E++ £149
Sony NEX5 + 18-55mm + 16mm ..... E+ £199
Sony NEX7 + 16-50mm ..... E++ £399
Sony NEX7 + 18-55mm ..... E++ £449 - £499
Sony NEX7 Body Only ..... E+ £369

Digital SLR Cameras
Canon EOS 1DS MkIII Body Only ..... E+ / E++ £989 - £1,299
Canon EOS 1DS MkII Body Only ..... Exc / E+ £489 - £499
Canon EOS 1DX Body Only ..... E++ £3,549
Canon EOS 1D MKIV Body Only ..... E+ £1,849
Canon EOS 1D MkIII Body Only ..... E+ / E++ £589 - £689
Canon EOS 1D MKIIN Body Only ..... As Seen £199
Canon EOS 1D MkII Body Only ..... As Seen / E+ £199 - £249
Canon EOS 7D Body Only ..... E+ / E++ £439 - £449
Canon EOS 6D Body Only ..... Mint- £989
Canon EOS 5D + BG-E4 Grip ..... E+ £349
Canon EOS 5D Body Only ..... E+ / E++ £329 - £349
Canon EOS 50D Body Only ..... E+ £239
Canon EOS 650D Body Only ..... Mint- £329
Canon EOS 550D Body Only ..... Mint- £229
Canon EOS 500D Body Only ..... E++ £179
Canon EOS 300D Body Only ..... As Seen £49
Canon EOS M + 18-55mm ..... E++ £149
Fuji S2 Pro Body Only ..... As Seen £69
Fuji S3 Pro Body Only ..... E+ £99 - £129
Fuji S5 Pro + MB-D200 Grip ..... As Seen / E+ £149 - £239
Nikon D3 Body Only ..... E+ / E++ £999 - £1,249
Nikon D800E Body Only ..... E+ £1,349
Nikon D700 Body Only ..... E+ £549 - £699
Nikon D610 Body Only ..... Mint- £949
Nikon D600 Body Only ..... E+ / Mint- £699 - £779
Nikon D300S Body Only ..... E++ £399 - £449
Nikon D300 + MB-D10 Grip ..... E++ £379
Nikon D300 Body Only ..... E+ / E++ £269 - £339
Nikon D200 Body Only ..... As Seen / E++ £129 - £179
Nikon D100 + MB-D100 Grip ..... As Seen £79
Nikon D100 Body Only ..... As Seen £49
Nikon D90 Body Only ..... E+ £159
Nikon D80 Body Only ..... As Seen / E+ £89 - £139
Nikon D70 Body Only ..... E+ £79
Nikon D40 Body Only ..... E+ / E++ £79 - £89
Nikon D7100 Body Only ..... E+ / E++ £569 - £589
Nikon D7000 Body Only ..... E++ £349
Nikon D5100 Body only ..... E++ £229
Nikon D5000 Body Only ..... E+ £139
Nikon D3300 Body Only ..... Mint- £289
Olympus E3 Body Only ..... E+ £279
Olympus E1 Body + HLD2 Grip ..... As Seen £89
Olympus E620 + 14-42mm + 40-150mm ..... E++ £339 - £349
Olympus E620 + 14-45mm + 40-150mm ..... E+ £289
Olympus E620 + 14-42mm ..... E++ £249
Olympus E600 + 14-42mm ..... E++ £179
Olympus E510 + 14-42mm + 40-150mm ..... E++ £159
Olympus E450 + 14-42mm ..... E+ £199
Olympus E420 + 17.5-45mm + 40-150mm ..... E++ £189
Olympus E400 + 14-42mm ..... E+ £149
Olympus E300 Body Only ..... E+ £79
Pentax K5 IIs Body Only ..... E++ / Mint- £479
Pentax K7 Body Only ..... E++ £249
Pentax K30 Black Body Only ..... Mint- £229
Pentax K30 Blue Body Only ..... E++ £249
Pentax K20D Body Only ..... E+ £149
Pentax K10D Body Only ..... E+ £129
Pentax K200D Body Only ..... E++ £99
Pentax K100D + 18-55mm ..... E+ £129
Pentax K100D Body Only ..... As Seen / E++ £49 - £109
Pentax *ist DL2 + 18-55mm ..... E+ £119
Pentax *isT DL Body Only ..... E+ £79
Pentax *isT D Body Only ..... E+ £99
Pentax *isT D + 18-55mm ..... E++ £129
Samsung NX100 + 18-55mm ..... E++ £99
Sigma SD1 Merrill Body Only ..... Mint- £599
Sigma SD14 + 105mm EX Macro ..... E+ £279
Sigma SD9 + 24-70mm ..... As Seen £79
Sigma SD9 Body Only ..... As Seen £79
Sony A700 Body Only ..... E+ / E++ £239 - £279
Sony A850 Body Only ..... E+ £349
Sony A900 Body + VG-C90AM Grip ..... E++ £899
Sony A900 Body Only ..... E++ £749 - £769
Sony A500 + 18-55mm ..... E++ £189

Hasselblad H Series
H4D Complete (60MP) ..... E++ £12,995
H4D Complete (40MP) ..... E++ £6,499
H4D Complete (31MP) ..... E++ £5,499
H3DII Complete (39MP) ..... E++ £4,489
H3D Body + 31MP Back ..... E++ £2,989
H2 Complete ..... E+ / E++ £1,599 - £1,989
H2 Body + Prism + Mag ..... E++ £1,250
H1 Complete ..... E+ £1,199
H1 Body + HV90X Prism + 16/32 Back ..... Exc £549
H1 Body + HV90 Prism ..... As Seen £499
H1 Body Only ..... E+ / E++ £689
H1 Complete ..... E+ £1,199
H101 Digital Back ..... E+ £599
28mm F4 HCD ..... E++ / Mint- £2,450
35mm F3.5 HC ..... E+ / E++ £1,189 - £1,389
50mm F3.5 HC ..... E+ / E++ £999 - £1,299
50-110mm F3.5-4.5 HC ..... E+ £1,650 - £1,850
120mm F4 HC Macro ..... E+ / E++ £1,649 - £1,799
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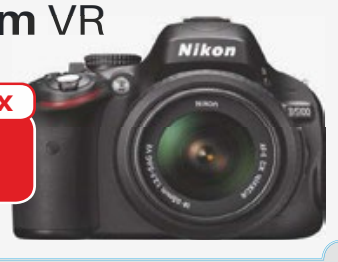

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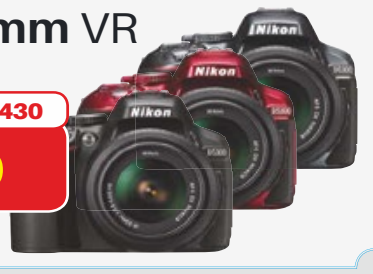

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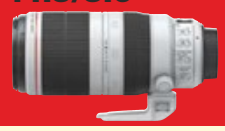

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TAM 60 F2.8 mac ... £239
TAM 70-300 F4/5.6 Di £89
TAM 150-600 VC ... £799
Teleplus 1.4x conv ... £69
Teleplus 2x conv ... £79
Kenko 1.4x Pro
300DG ... £149
Min 3600HSD ... £49
Min 5400HS ... £69
Min 5600HSD M- ... £129
Min 1200 Ringflash ... £69
NIKON DIGITAL AF USED
D4 body box ... £2799
D3s body ... £2399
D3X body box ... £1999
D3 body box ... £1199
D2X body ... £299
D800 body box ... £1399
D700 body box .. £649/799
D600 body box ... £749
D300s body ... £399/499
D300 body box ... £299
D7000 body box £299/349
D5100 body ... £249
D5000 body ... £199
D3100 body ... £149
D80 body ... £129
MBD-11 ... £119
MBD-14 M- box ... £169
MBD-80 ... £49
Coolpix P7100 ... £149
NIKON AF USED
F5 body ... £349
F4S body ... £199
F801 body ... £29/59
F50/F55 body each ... £29
F601 body ... £29
10-24 F3.5/4.5 DX
AFS ... £499
12-24 F4 DX ... £499
14-24 F2.8 M- box ... £1099
16-85 F3.5/5.6
AFS VR ... £299
17-55 F2.8 AFS DX ... £449
18-55 F3.5/5.6 VRII ... £99
18-135 F3.5/5.6
AFS DX ... £149
18-200 F3.5/5.6
AFS VRII ... £379
18-200 F3.5/5.6
AFS VRI ... £249
20 F2.8 AFD box ... £399
24 F2.8 AFD ... £299
24-50 f3.5/4.5 AF ... £129
24-70 F2.8 AFS box . £1049
24-85 F3.5/4.5 AFG ... £199
24-120 F4 AFS VR ... £549
24-120 f3.5/5.6 VR ... £299
28 F2.8 AFD ... £119
28-80 F3.5/5.6 AF G ... £49
28-300 F3.5/5.6
AFS VR ... £549
35 F1.8 AFS DX M- box £129
35 F2 AFD box ... £169
35-70 F3.3/4.5 AF ... £49
35-80 F4/5.6 AFD ... £49
40 F2.8 AFS DX M- ... £149
50 F1.4 AFS G ... £229
50 F1.4 AFD ... £179
50 F1.8 AFD box ... £79
55-200 F4/5.6 AFS ... £69
55-300 F4.5/5.6
AFS VR DX ... £199
60 F2.8 AFD ... £199
70-200 F2.8 VRII ... £799
70-200 F2.8 AFS VRI £799
70-300 F4.5/5.6
AFS VR ... £299
80-200 F2.8 AFD N .. £599
80-400 F4.5/5.6 AFS £1549
80-400 F4.5/5.6 VR .. £599
85 F1.4 AFD ... £679
105 F2 DC box ... £629
105 F2.8 VR M- ... £479
200-400 F4 VRI ... £2999
300 F2.8 AFS VRI ... £2849
300 F4 AFS ... £749
TC17EII box ... £229
TC20E box ... £149
Kenko MC7 ... £69
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10-20 F4/5.6 EX DC ... £249
12-24 F4.5/5.6 EX
DG HSM ... £599
15-30 F3.5/4.5 EX DG £199
18-50 F2.8 EX HSM ... £199
18-200 F3.5/6.3
DC box ... £139
24-70 F2.8 EX ... £249
30 F1.4 EX DC ... £139
50 F1.4 DG Mint ... £239
50 F2.8 EX DG ... £139
50-500 F4/6. DG OS £649
70-300 F4/5.6
macro DG ... £99
80-400 F4/5.6
APO DG ... £399
120-400 F4/5.6
DG OS ... £499
150-500 F5/6.3 HSM ... £499
170-500 F5/6.3 DG ... £349
300 F2.8 EX DG ... £1299
1.4x EX DG M- ... £139
1.4x EX conv ... £99
2x EX DG conv ... £159
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17-35 F2.8/4 ... £169
17-50 F2.8 XR Di ... £199
18-250 F3.5/6.3
DiII box ... £179
18-270 F3.5/6.3 PZD .. £269
18-270 F3.5/6.3
DiII VC ... £219
24-135 F3.5/5.6 box ... £119
90 F2.8 Di box ... £249/299
90 F2.8 ... £199
150-600 F5/6.3 Di VC £749
TOK 11-16 F2.8 ATX Pro £349
TOK 12-28 F4 A
TX DX box ... £269
TOK 16-50 F2.8
ATX Pro ... £349
TOK 80-400 F4.5/5.6
ATX ... £249
TOK 100 F2.8
ATX Pro ... £249
FLASH / ACCESSORIES USED
SB-25 ... £49 SB-80DX .. £79
SB-900 ... £269
SB-R200 box ... £149
SD-8 box ... £49
SD-8A batt pack ... £79
DR-6 angle finder ... £149
DR-3 angle finder ... £69
MB-16 M- box ... £89
MB-21 (fits F4) ... £99
MB-23 (fits F4) ... £79
MC-30 remote ... £39
MF-23 (date back F4) ... £79
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F3HP body ... £199
F3 body ... £149
FE-2 body blk ... £249
FE-2 body chr ... £179
FM2n body chr ... £179
FM2n body blk .. £199/299
FM body blk ... £79
FG20 body ... £49
EM body ... £29
24 F2 AIS ... £339
24 F2.8 AI ... £129
28 F2.8 AIS ... £139
28 F3.5 AI ... £99
35 F2.8 AI ... £99
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43-86 F3.5 AI ... £49
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50 F1.8 AIS ... £89
50 F1.8 AIS pancake £139
50 F1.8 E ... £59
55 F2.8 AIS ... £149
55 F3.5 AI ... £89
80-200 F4.5 AI ... £99
85 F2 AI ... £149
105 F1.8 AIS scruffy . £119
135 F2.8 E box ... £99
180 F2.8 AIS ED ... £POA
180 F2.8 AIS ED
scruffy ... £199
200 F4 AIS ... £149
200 F4 AI ... £99
TC14A ... £129
TC200 ... £49
DE-3 fits f3 box ... £129
SC-17 TTL lead ... £25
SC-29 TTL lead ... £39
DW-4 6x mag find fit F3 ... £99
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PK-12 ext tube ... £29
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11-22 F2.8/3.5 M- ... £469
14-42 F3.5/5.6 ... £49
14-45 F3.5/5.6 ... £89
14-50 F3.8/5.6 ... £199
35 F3.5 ... £99
40-150 F4/5.6 ... £49
50-200 F2.8/3.5 ED .. £379
70-300 F4/5.6 box ... £219
25mm ext tube ... £79
FL-36 flash ... £119
FL-50 flash ... £149
OLYMPUS PEN USED
OMD E-M5 body box ... £399
Pen E-PM1 + 14-42 M- £149
Pen E-PM1 body ... £99
17 F2.8 ... £129
45 F1.8 ... £149
Pen VF2 ... £129
MM3 adapter ... £99
OLYMPUS MF OM USED
OM-2SP body ... £99/149
OM-2n body chrome . £169
OM-2n body black ... £149
OM-2 chr body ... £129
OM-1N body chr ... £129
OM-1 body chrome ... £129
OM-4 Ti body blk ... £249
OM-4 body blk ... £139
OM-40P body ... £49
OM-10 body chrome .. £49
24 F2.8 ... £169
28 F3.5 ... £34
28-48 F4 ... £99
35-70 F3.5/4.5 ... £79
35-70 F4 ... £79
35-105 F3.5/4.5 ... £79
50 F1.8 ... £29
50 F3.5 macro ... £89
135 F2.8 ... £99
180 F2.8 ... £299
300 F4.5 box ... £199
F280 flash ... £49
T32 flash ... £29
Man ext tube 7/14 ea . £15
Man ext tube 25 ... £15
Auto ext tube 14/25 ea ... £29
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G6 body ... £299
G3 body ... £129
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7-14 F4 M- ... £719
14-42 F3.5/5.6 PZ blk . £199
14-42 F3.5/5.6 ... £79
14-45 F3.5/5.6 ... £149
14-140 F4/5.8 ... £279
20 F1.7 MKI box ... £179
45-150 F4/5.6 ... £169
45-200 F4/5.6 box ... £199
100-300 F4/5.6 M- ... £349
FZ200 ... £199
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20-35 f4 box ... £329
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28-80 F3.5/5.6 ... £49
28-90 F3.5/5.6 FA ... £69
31 F1.8 Limited
M- box ... £599
35 F2.8 Limited ... £299
40 F2.8 Limited M- ... £249
43 F1.9 Limited
M- box ... £399
50-135 F2.8 SDM
M- box ... £499
50-200 F4/5.6 WR ... £99
55-300 F4.5/5.8
ED box ... £229
70 F2.8 Limited ... £349
70-200 F4/5.6 ... £69
70-300 F4/5.6 ... £79
77 F1.8 Limited silv .. £599
SIGMA PKAF USED
10-20 f4/5.6 EX DC .. £279
12-24 F4/5.6 EX
DG Mint ... £499
18-250 F3.5/6.3
OS DC ... £199
105 F2.8 EX DG
M- box ... £329
150-500 F3.5/6.3
DG OS ... £499
TAM 17-50 F2.8 XR Di .. £199
PENTAX 35mm MF USED
LX + prism ... £199
K1000 body chr ... £79
P30T body ... £59
P30N body ... £59
17 F4 Fisheye M- ... £369
28 F2.8 ... £59
28-80 F3.5/4.5 ... £49
35-70 F2.8 ... £149
45-125 F4/4.5 ... £129
50 F1.4 ... £99
50 F1.7 PKA ... £59
50 F4 macro ... £79
55 F1.8 ... £49
100 f4 macro ... £79
135 F3.5 ... £39
Ext tube set ... £69
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Rear converter T62 ... £69
Angle finder K1000 ... £49
PENTAX 645AF USED
645N body ... £399
120 insert ... £49
PENTAX 645MF USED
645 + 75 F2.8 ... £249
645 body + insert ... £199
45-85 F4.5 ... £299
55 F2.8 ... £249
150 F3.5 EX++ ... £149
200 F4 ... £149
2x converter ... £179
120 Insert M- box ... £49
PENTAX 67 USED
45 F4 ... £249
165 F4 leaf latest ... £249
200 F4 latest ... £169
200 F4 early ... £99
300 F4 early scruffy ... £99
Pentax rear conv 1.4x £249
2x rear converter ... £179
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twin head kit ... £449
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Canon 600mm f4 L IS USM

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Nikon 24-70mm f2.8 AFS box

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Nikon 200-400mm f4 VRI

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Nikon 300mm f2.8 AFS VRI

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PRINTER INK CARTRIDGES

EPSON
COMPATIBLE & ORIGINAL INK

At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree…

Total Digital Photography — **Ink Test Winner** ★★★★★

"Jet Tec's colours were superb, with single greys and blacks very close to Epson …so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830 ,830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	***Chamelion Inks***
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	*C64, C66, C84, C86,*
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	*CX3600/3650, CX6400, CX6600*
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	***Parasol Inks***
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	*R200, R220, R300, R320, R340*
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	*RX500, RX600, RX620, RX640*
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	***Seahorse Inks***
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	*Photo R800, R1800*
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	***Frog Inks***
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*Photo R240, R245,*
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	*RX420, RX425, RX520, RX525*
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Duck Inks***
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	*Photo R2400*
T0591/2/3, each	£12.99 13ml	Check Website.	***Lilly Inks***
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*D68, D88,*
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	*DX3800/3850, DX4200/4250, DX4800/4850*
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Teddy Bear Inks***
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*S20, S21, SX100/105/110/115/200/205/210/215*
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	*SX400/405/415/515, D78/92/120, B40W, BX300*
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	*DX4000/4400/5000/6000/7000/7400/8400/9400*
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	*Photo 1400*
T0791/2/3, each	£12.99 10ml	Check Website.	***Owl Inks***
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	*Photo P50, PX650/660/700W/710W/720WD,*
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	*PX730WD/800FW/810FW/830FWD/830FWD*
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	*R265/285/360, RX560/585/685*
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	*Photo R1900*
T0870 Gloss	£7.99 11.4ml	Check Website.	***Flamingo Inks***
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	*Photo R2880*
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	***Husky Inks***
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	*S22, SX125/130, SX420W/425W/445W,*
T1281 Black	£7.99 5.9ml	£4.99 13ml	*BX305F*
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	***Fox Inks***
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	*SX420W/425W/445W/525WD/620FW,*
T1291 Black	£10.99 11.2ml	£5.49 16ml	*BX305F/320FW/525WD/535WD/625FWD/630FW,*
T1292/3/4, each	£10.99 7ml	£4.49 13ml	*BX635FWD/BX925FWD/BX935FWD, B42WD*
T1571-9, each	£20.99 25.9ml each or	£164.99 set of 8	*Photo R3000* ***Turtle Inks***
T1591-9, each	£14.99 17ml each or	£107.99 set of 8	*Photo R2000* ***Kingfisher Inks***
T5591-6, each	£13.99 13ml each or	£74.99 set of 6	*Photo RX700* ***Penguin Inks***
T5801-9, each	£41.99 80ml each or	£329.99 set of 8	*Photo Pro 3800, 3880*
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	*Workforce WF-2010W, 2510WF, 2520NF,*
No.16 Black	£7.99 5.4ml	£4.99 18ml	*2530WF, 2540WF*
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	***Fountain Pen Inks***
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	*Workforce WF-2010W, 2510WF, 2520NF,*
No.16XL Black	£14.99 12.9ml	£4.99 18ml	*2530WF, 2540WF*
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	***High Capacity Fountain Pen Inks***
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	*Expression Home XP30, XP102, XP202, XP205*
No.18 Black	£7.99 5.2ml	£4.99 18ml	*XP302, XP305, XP402, XP405*
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	***Daisy Inks***
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	*Expression Home XP30, XP102, XP202, XP205*
No.18XL Black	£14.99 11.5ml	£4.99 18ml	*XP302, XP305, XP402, XP405*
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	***High Capacity Daisy Inks***
No.24 Set of 6	£44.99 set of 6	NEW	*Expression Photo XP750, XP850*
No.24 B/LC/LM, each	£7.99 5.1ml	NEW	***Elephant Inks***
No.24 C/M/Y, each	£7.99 4.6ml	NEW	
No.24XL Set of 6	£69.99 set of 6	NEW	*Expression Photo XP750, XP850*
No.24XL B/LC/LM, each	£11.99 9.8ml	NEW	***High Capacity Elephant Inks***
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	
No.26 Set of 4 (no PB)	£30.99 set of 4	NEW	*Expression Premium XP600, XP605, XP700,*
No.26 Black	£8.99 6.2ml	NEW	*XP800*
No.26 Photo Black	£7.99 4.7ml	NEW	***Polar Bear Inks***
No.26 C/M/Y, each	£7.99 4.5ml	NEW	
No.26XL Set of 4 (no PB)	£54.99 set of 4	NEW	*Expression Premium XP600, XP605, XP700,*
No.26XL Black	£14.99 12.1ml	NEW	*XP800*
No.26XL Photo Black	£13.99 8.7ml	NEW	***High Capacity Polar Bear Inks***
No.26XL C/M/Y, each	£13.99 9.7ml	NEW	

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We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

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Canon Originals

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CLi42 All colours, 13ml, each	£10.99
CLi42 Set of 8	£79.99
PGi9 All colours, 14ml, each	£9.99
PGi9 Set of 10	£89.99
PGi29 All colours, 36ml, each	£22.99
PGi29 Set of 12	£269.99
PGi72 All colours, 14ml, each	£10.99
PGi72 Set of 10	£99.99
PGi520 Black 19ml	£10.99
CLi521 B/C/M/Y/GY 9ml	£9.99
PGi520/CLi521 Set of 5	£46.99
PGi525 Black 19ml	£10.99
CLi526 B/C/M/Y/GY 9ml	£9.99
PGi525/CLi526 Set of 5	£46.99
PGi550 Black 15ml	£10.99
CLi551 B/C/M/Y/GY 7ml	£8.99
PGi550/CLi551 Set of 5	£42.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
CL546XL Colour 13ml	£18.99

Canon Compatibles

BCi6 All colours, 15ml, each	£2.99
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CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
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No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
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No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
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No.301XL Colour 18ml	£16.99
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No.339 Black 34ml	£12.99
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brother

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LC970 / 1000 Set of 4	£11.99
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No.33 Colour	£24.99
No.36 Black	£19.99
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Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

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EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
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For **Canon** 650D:	£84.99
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SCREW-IN FILTERS

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49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

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46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

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52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG Slim Frame Multicoated UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

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58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
Standard Holder	£5.99
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ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
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ND4 Hard Graduated	£11.99
ND8 Soft Graduated NEW	£13.99
ND8 Hard Graduated NEW	£13.99
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Dark Blue Graduated	£11.99
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Dark Sunset Graduated	£11.99
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ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
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EW-83J Canon 17-55/2.8	£12.99
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SH-006 Sony 18-70/3.5-5.6	£9.99

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58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
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72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
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STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
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Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

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Vanguard AltaPRO263AT

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: **2.00kg**
Load: **7.0kg**
Folded: **63cm**
Height: **165cm**

SAVE £70

RRP £160 **NOW £89.99**

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Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: **0.39kg**
Load: **10.0kg**

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GH100

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: **0.75kg**
Load: **6.0kg**

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SAVE £120 **AltaPRO263AT+SBH100** RRP £250 **NOW £129.99**

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Manfrotto

Manfrotto 055XPROB

Aluminium 3-section tripod, aluminium canopy, hoizontal tilting central column

Weight: **2.40kg**
Load: **7.0kg**
Folded: **65cm**
Height: **178cm**

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Sturdy three way pan and tilt head with RC2 quick release.

Weight: **0.79kg**
Load: **4.0kg**

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496RC2

Popular ball head with twin adjuster knobs and RC2 quick release.

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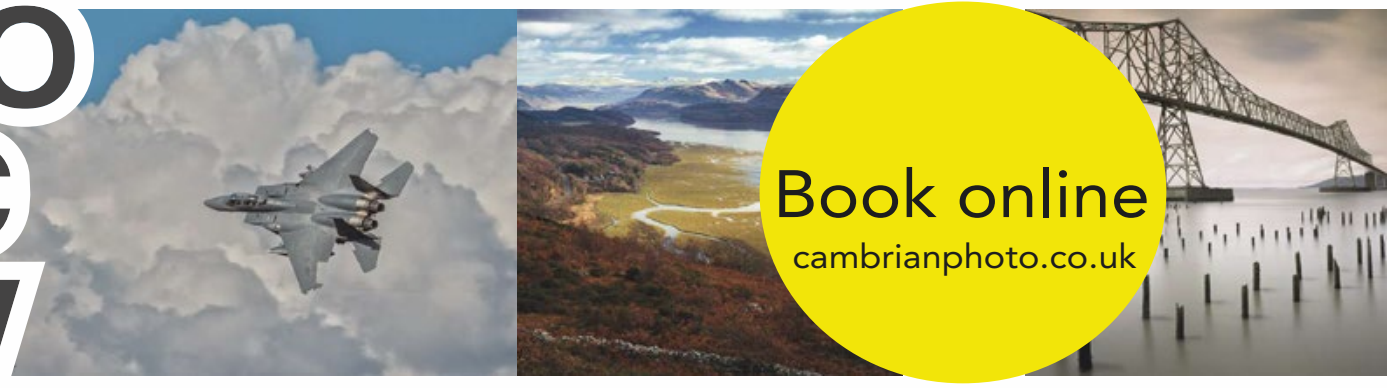

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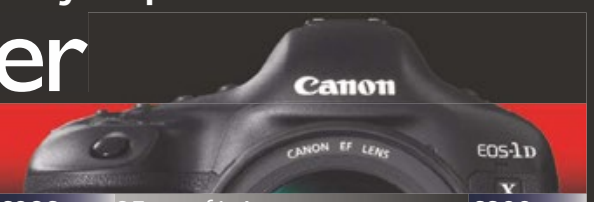

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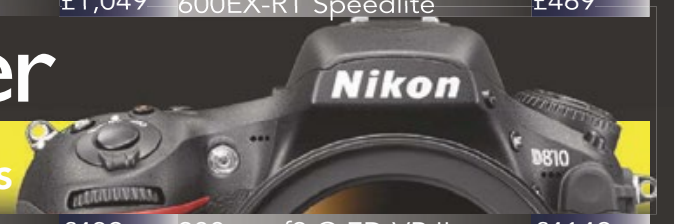

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In store demo available. See Website for full list of Hasselblad lenses and accessories

Leica

S (type 007) Body	£18,720
S-E Body	£12,480
M-P Silver/Black	£5,650
M (type 240) Silver/Black	£4,299
Demo camera in store	
M Monochrom Silver/Black	£5,975
T Body Silver/Black	£1,350
T body + 23mm Lens	£2,700
T Body +18-56mm Lens	£2,600
X 2	£1,349
X Vario Silver/Black	£1,499
X (type 113) Silver/Black	£1,550
X-E (type 102)	£1,250
D-Lux 6	£529
D-Lux (type 109)	£825
V-Lux (type 114)	£925
C Camera Gold/Red	£495

See Website for full list of Leica lenses and accessories

FUJIFILM

X-T1 + 18-135mm	£1,349
X-T1 + 18-55mm	£1,179
X-T1 Body	£879
X-T1 Graphite Body	£999
X100T Silver/Black	£949
X-Pro1 +18mm +27mm	£699
X-E2 + 18-55mm	£729
X30 Silver/Black	£399
XF 16-35mm f2.8 R LM WR	£899
XF 10-24mm f4 OIS	£729
XF 18-135mm f3.5-5.6 OIS	£579
XF 50-140mm f2.8 OIS	£1,099
XF 55-200mm f3.5-4.8 OIS	£495
XF 14mm f2.8	£649
XF 23mm f1.4	£649
XF 35mm f1.4	£399
XF 56mm f1.2	£729
XF 56mm f1.2 APD	£999

See website for full listing
Cash back avaliable

GoPro

Hero4 Black	£369
Hero4 Black - Motor Sports	£369
Hero4 Silver	£289
Hero4 Silver - Motor Sports	£289
Hero3+ Black - Music	£269
Hero	£99

See Website for full list of GoPro Mounts and accessories

Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

ZEISS

Canon/Nikon Fit

OTUS 55mm f1.4	£2,799
OTUS 85mm f1.4	£3,258
15mm f2.8	£2,249
18mm f3.5	£1,089
21mm f2.8	£1,449
25mm f2	£1,269
28mm f2	£979
35mm f2	£849
35mm f1.4	£1,449
50mm f1.4	£559
50mm f2 Makro	£940
85mm f1.4	£989
100mm f2 Makro	£1,449
135mm f2	£1,599

Fuji/Sony Mount

Touit 12mm f2.8	£749
Touit 32mm f1.8	£495
Touit 50mm f2.8 Macro	£699

We also Stock ZM mount lenses for Leica M / Zeiss Ikon / Voigtlander

SIGMA

Nikon/Canon Fit

8-16mm f4-5.6 DC	£549
10-20mm f4-5.6 DC	£349
10-20mm f3.5 DC	£399
12-24mm 4.5-5.6 DG MKII	£595
17-70mm f2.8-4 DC C	£359
18-35mm f1.8 DC Art	£629
18-250mm f3.5-6.3 DC	£319
18-300mm f3.5-6.3 DC C	£399
24-70mm f2.8 DG	£595
24-105mm f4 DG Art	£689
50-500mm f4.5-6.3 DG	£949
70-200mm f2.8 DG	£799
150-500mm f5.6-6.3 DG	£729
150-600mm f5-6.3 DG S	£1,599
35mm f1.4 DG Art	£699
50mm f1.4 DG Art	£669
105mm f2.8 Macro DG	£379
150mm f2.8 Macro DG	£699
180mm f2.8 Macro DG	£1,279

3 Legged Thing

Eddie	£429	PUNKS	
Brian Blue/Black	£359	Vyv	£149
Jack	£249	Rick	£199

Leica SPORT OPTICS

8x20 Monovid	£329
8x20 Trinovid BCA	£334
10x25 Trinovid BCA	£357
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD	£1,449
10x32 Ultravid HD	£1,479
8x42 Trinovid	£994
10x42 Trinovid	£1,037
8x42 Ultravid HD	£1,399
10x42 Ultravid HD	£1,649
7x42 Ultravid HD-Plus	£1,600
8x42 Ultravid HD-Plus	£1,650
10x42 Ultravid HD-Plus	£1,700
10x50 Ultravid HD	£1,749
12x50 Ultravid HD	£1,810

SWAROVSKI OPTIK

8X25 Pocket CL Green/Black	£485
10X25 Pocket CL Green/Black	£525
8x32 EL SWAROVISION	£1,440
10x32 EL SWAROVISION	£1,467
8x42 SLC	£1,179
10x42 SLC	£1,242
8x56 SLC	£1,647
10x56 SLC	£1,692
15x56 SLC	£1,737
8.5x42 EL SWAROVISION	£1,764
10x42 EL SWAROVISION	£1,782
10x50 EL SWAROVISION	£1,899
12x50 EL SWAROVISION	£1,917
8x42 EL Range	£2,151
10x42 EL Range	£2,225

INDURO

AT113/AT114	£99	CT113/CT114	£219
AT213/AT214	£118	CT213/CT214	£257
AT313	£149	CT313/CT314	£357
AT413	£175	CT414	£429
Short Columns aluminium/carbon from			£20

Grand Series Carbon FibreTripods:

CT203	£406	CT404	£518
CT304	£449	CT505	£824

Grand Turismo Travel Tripod Kits:

AGT114 (Alu)	£263	CGT114 (Carbon)	£395
AGT214 (Alu)	£304	CGT214 (Carbon)	£458

Heads

BHD0 £98/BHD1 £115/BHD2 £129/BHD3 £153
BHL1 £175/BHL2 £224/BHL3 £262/GHB2 £349

BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£899
500Pro 2 Head	£1139	500C 2 head Kit	£857

See full range of Bowens softboxes, stands and other accessories on our website

Profoto

B1 TTL Air Head	£1,554	B1 2 Head kit	£3,420
Air Remote TTL	£312	B1 Battery	£202
B1 Location Kit	£3,060	B1 Grids	£86

Full list of Accessories available on our website: HR and Rfi Softboxes, umbrellas, reflectors, grids and kits

USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales

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Hasselblad H3D-31ii + 80mm f2.8	£3,495
Hasselblad H2 Body Set	£795
Hasselblad H1 + 150mm f3.2 HC	£2,250
Hasselblad 300mm f4.5 HC	£2,695
Hasselblad 120mm f4 Macro HC	£1,495
Hasselblad 100mm f2.2 HC	£1,495
Hasselblad 28mm f4 HCD	£2,495
Hasselblad 28mm f4 HCD	£2,295
Hasselblad 503CW + 80mm f2.8 lens	£1,595
Hasselblad V-system 45Prism finder	£75
Leica S Body	£8,995
Leica M9-P	£2,795
Leica M-Mount 28mm f2 (6-bit coded)	£2,150
Leica M-Mount 35mm f2.5	£995
Leica X-Vario + Case + Olympus VF	£1,195
Leica Ultravid 10x50 BINOs	£895
Fuji X100s (Black)	£499
Fuji X-Pro 1 Body	£459

Fuji X-Pro 1 Body	£399
Fuji X-M1 Body	£195
Fuji XF 14mm f2.8 R (Like New)	£479
ZEISS OTUS 55mm f1.4 ZE (CANON)	£2,100
Canon EOS-1DX	£3,695
Canon EOS-1DS Mk II	£1,199
Canon 7D	£395
Canon BG-E14 (Grip for 70D)	£129
Canon EOS-5D + Grip	£349
Canon EOS-1N RS	£195
Canon EOS 350D + 18-55mm	£95
Canon EF 14mm f2.8 L II	£1,095
Canon TS-E 24mm f3.5 L	£799
Canon EF 70-300 f4.5-5.6 DO IS USM	£495
Canon EF-S 10-22mm f3.5-4.5 USM	£325
Canon EF-S 18-135mm f3.5-5.6 IS STM	£249
Canon EF 20-35mm f3.5-4.5 USM	£175
Canon EF 50mm f2.5 Compact-Macro	£169
Canon EF 20-35mm f3.5-4.5 USM	£149

Sigma 150-500 f5-6.3 CAN REFURBISHED	£599
Sigma 24-70mm f2.8 IF EX DG CANON	£399
Nikon D800	£995
Nikon D7100	£529
Nikon MB-D15 (for D7100)	£149
Nikon D2Xs	£499
Nikon D300	£350
Nikon D300	£349
Nikon D3200 +17-70mm	£225
Nikon AF-S 14-24mm f2.8 G ED	£995
Nikon AF 80-400mm f4.5-5.6 D VR	£649
Nikon AF-S 105mm f2.8 Micro ED VR	£475
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Nikon AF-S 55-200mm F4-5.6 DX	£95

Nikon AF 50mm f1.8	£89
Nikon AF 50mm f1.8 D	£79
Nikon AF-S 18-55 f3.5-5.6 DX VR	£75
Nikon 75-300mm f4.5-5.6	£95
Nikon 36-72mm f3.5 E Series	£65
Nikon 70-210mm f4 E Series	£65
Nikon AF 35-70mm f3.3-4.5	£50
Zeiss ZF.2 25mm f2.8 NIKON	£595
Sigma 10-20mm f4-5.6 NIKON	£249
Sigma 17-70mm f2.8-4 NIKON	£249
Sigma 18-250mm f3.5-6.3 NIKON	£229
Tamron 90mm f2.8 Macro NIKON	£195
Tamron 70-300mm f4-5.6 NIKON	£125
Nikon Field Scope EDG 85	£1,495
Bronica SQA Outfit	£1,150
Bronica PE 125-250mm f5.6	£495
Bronica PE 40mm f4	£150
Contax G2 + 28mm + 35-70mm	£895
Contax T Camera	£195

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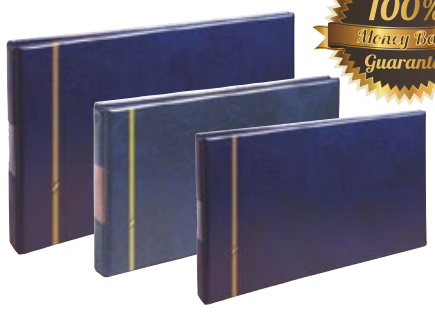
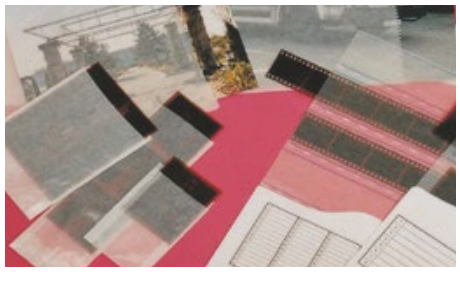
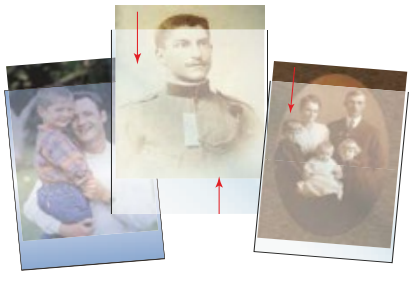
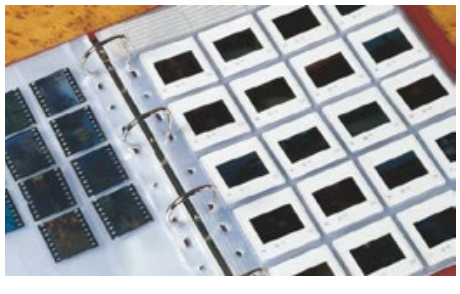

A3 to A4 Landscape Binder Albums


Negative and Slide Storage Bags


Individual Photo Pocket Sleeves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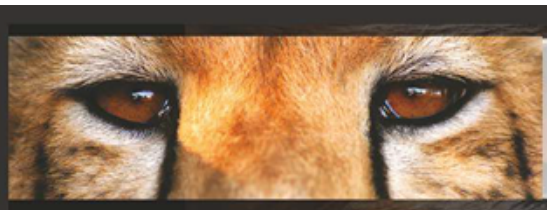

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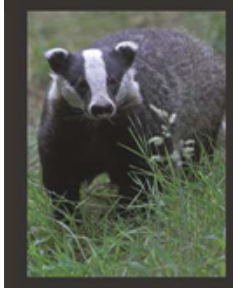

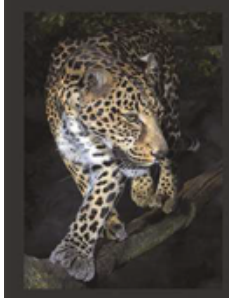

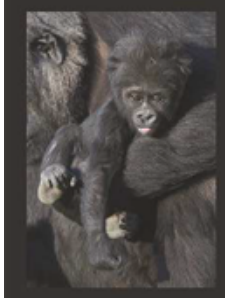

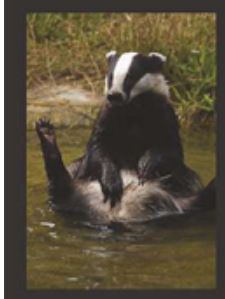

Golden Eagle Experience in Leicestershire 2015 Dates £99

April 19th, May 17th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

Cheetahs, Lions, Foxes, Birds of Prey, Cambs. £109

April 18th, May 23rd; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. New Cheetah Cubs for 2015

Amazing Bat Photos & Learn Fill-in Flash Techniques £129

April 16th, 17th; Oxfordshire. We will concentrate on the Bats first. Take amazing bat photos. Practice fill-in flash on many other wildlife subjects in different lighting conditions. Max 4 persons. We are most happy to lend you a Canon digital camera and flash unit for the day. Indoor exhibits make weather conditions irrelevant.

Big Cats at WHF, Smarden in Kent £149

March 21st, 28th. April 11th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden in Kent - Specialist event for just 6 photographers - includes Jaguar £199

April 8th, 9th, 10th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You wil see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

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Gorillas & African Safari Experience, Port Lympne £149

March 22nd, 29th, April 12th; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, various Deer.

Birds of Prey Workshop, Bedford £99

April 25th, 26th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding wooded locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey. £139

July 6th, 7th, 8th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Hedgehog, Harvest Mice & various Deer. This is possibly Englands longest established photographic venue. 2 sessions with the foxes, sometimes only inches away from you. Time is spent inside encloses with Foxes, Otters & Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through for any subject today.

Small Cats Workshop, Welwyn, Herts. £99

April 22,23 24; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets £185

June 5, 7, 11, 18, 21st; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock £99

June 19th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography) £89

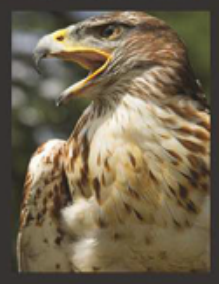
June 6th, 10th, 17th, 20th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

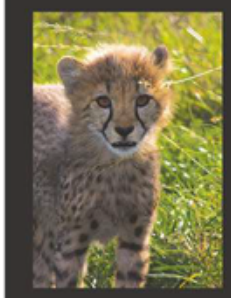
Pro Birds of Prey Shoot, Bamburgh, Northumberland. £139

June 13th, 14th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2), Bamburgh, Northumberland. £139

June 4th, 8th, 12th, 16th; New venue. Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species, mainly British. Maximum 8 photographers.





For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access.
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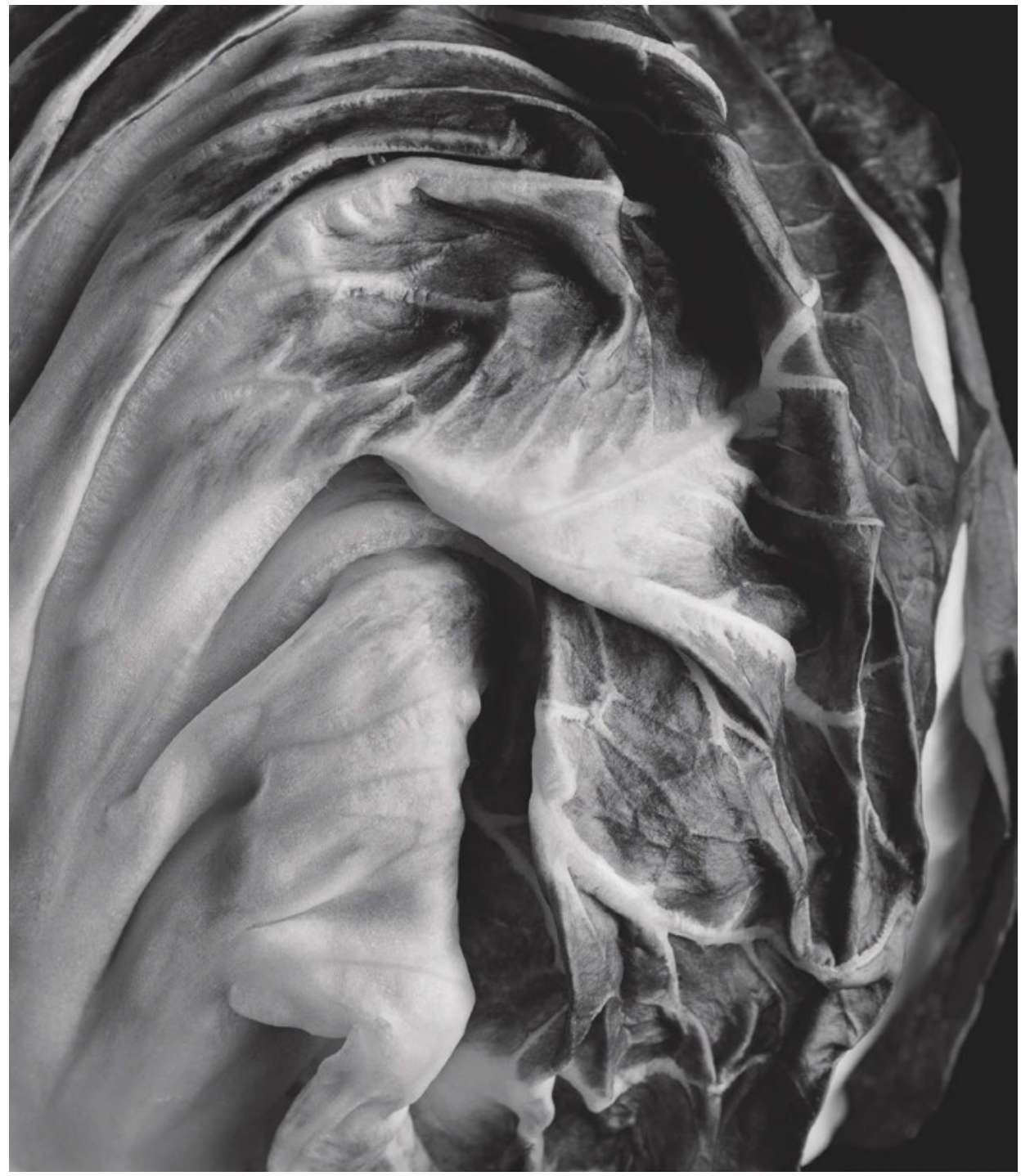
Final Analysis

Roger Hicks considers...

'Salade Trévise', 2001, by Philippe Bachelier



© PHILIPPE BACHELIER

Sometimes I drop myself in it with the pictures I select. I choose them on the grounds that I like them, or think they are significant, without necessarily thinking too hard about why. Then, once the incomparable Rosie Barratt has secured the rights, often with only a name and a scan or url to work from, I have to start work.

Which is as it should be, because there are no rules about what makes a good photograph. Or if there are, there are very nearly as many rules as there are good photographs. I believe that thinking is a Good Thing: in art, as elsewhere, I accept Plato's dictum that the unexamined life is not worth living. If I have to think about why I like something, and to defend my choice in this column, I often phrase my admiration as a series of questions in the hope that forcing myself to think will also prompt my readers to think.

So why did I choose this? Here are three reasons. One is its sheer everydayness. A *salade trévise* is a radicchio, a variety of chicory, a reasonably common vegetable. It reminds us that beauty is everywhere, if we can be bothered to notice it. Look at a picture like this, think about it, and with any luck you will see a hundred more beautiful things that day, from a tiny clump of weeds struggling in a crack in the pavement to the elegant curl of a pull-tab tin-lid that you have just peeled off a can of tomatoes. Beauty is life-enhancing, and usually free: we have only to see it.

The second goes a little deeper. Is this really food, or is it merely a photograph of food, a reminder of how things used to be, an exercise in nostalgia? Is preparing food really an everyday experience any more? How often do you prepare your own food? Painters often painted their food before they ate it, and Weston's famous peppers usually came to an honest end on the table. I don't like radicchio – too bitter – but I do like cabbage, which is what I thought this was when I first saw the picture. Shredded and cooked with a little ham, a cabbage makes a meal that most of our 18th century ancestors would have regarded as luxurious. Next time, I may take a still life.

'I believe that thinking is a Good Thing: in art, as elsewhere, I accept Plato's dictum that the unexamined life is not worth living'

Finally, there is the purely photographic aspect. Never mind fifty shades of grey. Here we have infinite shades of grey, the pearly tonality of the monochrome abstraction. Art is not merely seeing: it is seeing in a particular way, and bringing that way to the attention of others. Thus did Philippe turn a bitter vegetable into sweet art.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at **www.rogerandfrances.com**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Alessandra Sanguinetti**

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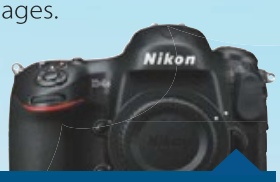

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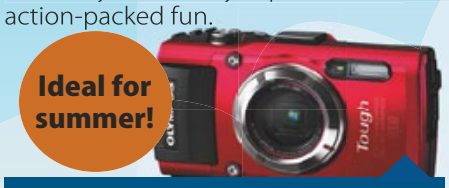

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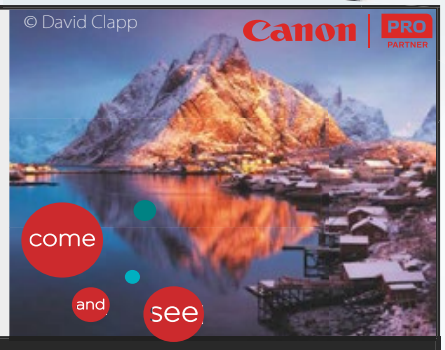

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